Records of Early English Drama

CAMBRIDGE

2

Editorial Apparatus

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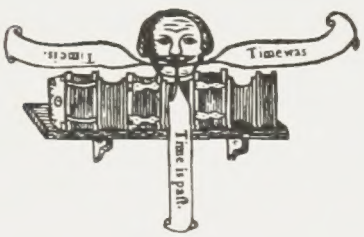

CAMBRIDGE

EDITED BY ALAN H. NELSON

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Editorial Apparatus

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Contents

VOLUME 2

INTRODUCTION
Overview 703
Town and Gown 705
Drama in the Colleges 710
Entertainment in the Town 723
Ceremony 729
Cambridge Musicians 738
Institutions and Documents 747
Editorial Procedures 810
Notes 818

SELECT BIBLIOGRAPHY 825

MAPS 833

APPENDIXES
1 Undated Documents 841
2 Post–1642 Documents 844
3 Reminiscences and Allusions 845
4 Allusions to *Ignoramus* 861
5 Topical Poems 865
6 Cambridge Play Bibliography 886
7 Casts 942
8 Chronological List of College Performances 963
9 College Plays by Non-Cambridge Authors 977
10 Town Plays by Non-Cambridge Authors 984
11 Cambridge Ghosts 987
12 Saltings 996
13 Musicians 1002
14 Joseph Mead's Tutorial Notebooks 1012
15 Music in Cambridge Plays 1024
16 Cambridge Playwrights 1028
17 Synopsis of February 1611 Riot 1030
18 Saints' Days and Festivals 1035
19 Published Illustrations 1038

TRANSLATIONS 1043

ENDNOTES 1197

PATRONS AND TRAVELLING COMPANIES 1261

GLOSSARIES
Introduction 1295
Latin Glossary 1300
English Glossary 1330

INDEXES
Index of Members of Cambridge University Named in the Records 1391
Index 1437

Figure 1 Trinity College hall, looking toward the upper end (John Bethell Photography, St Albans)

Overview

The modern reputation of Cambridge as a breeding ground for musicians and for dramatists, especially satirists, has a remarkable parallel in Cambridge before the civil war. The purpose of this collection is to make available records through which the nature and scope of drama and secular music in Cambridge before 1642 may be understood and appreciated. One of the earliest records, from 1314–15, concerns Robert Pipere, possibly a town wait (Appendix 13). The terminal date, as for all REED volumes, is 1642, the year theatres were closed in London. Though private Cambridge performances were not proscribed by the act which closed professional theatres, this year nevertheless marked the last performance of a college play before the civil war, Abraham Cowley's *The Guardian*, staged in Trinity College hall for the future Charles II.

Evidence gathered in this collection permits the identification of more than 400 individual college performances between 1456–7 and 1641–2 (Appendix 8). Dramatists identifiable by name include Aristophanes, Euripides, Plautus, Seneca, Sophocles, and Terence from the ancient world; Sixt Birck, George Buchanan, John Foxe, Willelm Gnapheus, Thomas Kirchmayer, George Macropedius, Claude Roillet, Johannes Ravisius, Nicholas Udall, and Hieronymus Ziegler from contemporary Europe and Britain (Appendix 9); and numerous university authors. Some sixty original Cambridge dramatic texts survive (Appendix 6). The most famous today is *Gammer Gurton's Needle* (*c* 1550–1). The most famous in their time were Thomas Legge's *Richardus Tertius* (1578–9), which was probably known to Shakespeare; Edward Forcett's *Pedantius* (1580–1); and George Ruggle's *Ignoramus* (1614–15).

Cambridge plays attracted visits by royalty, including Elizabeth I, James I, his son Charles both as prince and as Charles I, and Prince Charles, the future Charles II. The plays were also noticed by political correspondents, including Guzmán de Silva, ambassador from Spain in 1563–4, and John Chamberlain, the famous letter-writer who is an important source for the history of England in the first half of the seventeenth century. In 1575 William Soone composed a description of Cambridge and its college plays which was printed on the back of the Braun and Hogenberg map of Cambridge in the Latin, French, and German editions, thus spreading the fame of the town and its drama throughout Europe (Appendix 3). Cambridge plays attracted national

attention and aroused controversy on several occasions, never more than in 1614–15, in response to George Ruggle's satirical attack on common lawyers in *Ignoramus*: repercussions from the performance lasted for decades, and the word 'ignoramus' gained a permanent foothold in the English language (Appendixes 4, 5).

Although the London professional stage is not a focus of this volume, it is well to keep in mind that Cambridge nourished Thomas Preston, the apparent author of *Cambyses*, as well as Christopher Marlowe, Thomas Nash, Robert Greene, and a host of minor playwrights (Appendix 16). Cambridge records and texts include allusions to William Shakespeare and Ben Jonson (Appendix 3, 1598; p 535), and to several companies of professional actors (list of Patrons and Travelling Companies). Writers from the London literary scene who allude to Cambridge plays include John Harington, Thomas Nash, Francis Meres, Thomas Heywood, and John Milton (Appendix 3).

Despite the flourishing dramatic activity in its colleges, and despite its record of supplying London with major and minor playwrights, Cambridge ultimately proved an inhospitable venue for professional actors. Travelling companies visited frequently under the earlier Tudor monarchs, but beginning about 1570, with support from Elizabeth through her privy council, and later from James I and Charles I in person, the university grew increasingly hostile to professional entertainment. From 1579–80 onward visiting troupes were often sent away, with or without payment from the university. No visiting troupe is known to have performed in Cambridge after 1596–7.

Musicians, however, escaped the university's opprobrium. Cambridge had its own company of town waits from the fourteenth century (though the licensing of the waits was eventually co-opted by the university), and many civic and academic occasions were celebrated with their music. Travelling companies of waits from other towns visited Cambridge throughout the period covered by the Records.

The colleges often made arrangements with local musicians to supply instrumental music for their plays. The musicians most called upon were the town waits. In 1622–3 students of Trinity College drew on the talents of their chapel musicians under the direction of Robert Ramsey to provide vocal and perhaps instrumental music as well for *Loiola* (Appendix 7). Another Cambridge musician of subsequent fame was Thomas Mudd, who, however, was involved with plays as a playwright rather than as a composer. Many of the more famous composers who became involved with the plays were non-Cambridge men: William Byrd, Thomas Holmes, George Jeffreys, Robert Johnson, and John Wilbye (Appendixes 13, 15). William Gibbons, town wait for much of the last third of the sixteenth century, was the father of Edward, Ferdinando, and the incomparable Orlando. But while Orlando Gibbons received his musical education at King's College, he apparently made no contribution to the efforts of either Cambridge playwrights or Cambridge waits.

Town and Gown

Cambridge may serve as a perpetual challenge to the biblical maxim that a house divided cannot stand. The river Cam, which curves through the city, formed an impediment to land transportation until its banks were joined, prior to the earliest written record of the area, by the bridge which gives the town its name. Despite the bridge, the castle and two wards on the west bank have always been somewhat isolated from the market, the colleges, and the eight wards on the east bank. Although several of the colleges which backed on the river constructed bridges to the opposite bank, only one small college, Magdalene, was actually situated on the west bank, 'alone,' in the words of university historian Thomas Fuller, 'cut of from the Continent of Cambridge.' Few important college or university buildings were erected across the river before the nineteenth century.[1] Even the river is divided into an upper stretch, called the Granta, effectively closed to navigation by mill dams, and a lower stretch, called the Cam, leading to the sea at King's Lynn, which served until the coming of the railroad as the port of Cambridge.

Social divisions have proved even more notable and enduring than geographical divisions, for the residents of Cambridge have long been split into factions of town and gown. In day-to-day life the division is not always apparent, but when the two communities have come into direct conflict, behaviour on both sides has often been petty and self-righteous at best, violent and even murderous at worst.

Cambridge has always been a town of the second rank, never approaching the size or importance of a York or a Norwich, but still counting for much as the chief borough in the county and a centre of commerce for the eastern region of England. A social history of the town may safely begin in 1279, the year of a census which listed every house, shop, and void place in the town. Some 535 households are enumerated in the census, and the name of each householder is recorded. Subsequent lists and censuses reveal a pattern of relative prosperity to the middle of the fourteenth century, stagnation for a century and a half beginning with the plague of 1349, and then a generally steady increase in population from about 2,600 in 1524–5, to 5,000 in 1587, and 7,750 in the 1620s.[2] (These figures do not include members of the university.)

Population increase in Cambridge depended largely upon immigration, mostly from the countryside. Lying at the edge of the fens, with a reputation for dampness

especially before local drainage projects had a chance to do their work, Cambridge might have been a relatively safe and healthy place for the well-to-do, but was a dangerous place for the poor: when the plague struck, as it did frequently from 1349 until well past 1642, it caused fearful depredations in the parishes inhabited by those of lesser means.[3]

The prosperity of fourteenth-century Cambridge, especially before the advent of the plague, depended largely on the Cam, which gave access to the sea for agricultural exports and ingress to boats which supplied goods to the town and to the university. The town's economy became increasingly tied to the growing university, whose individual members, hostels, and colleges required servants, victuallers, stationers, bookbinders, tailors – suppliers of a wide range of goods and services.

The favourable location of Cambridge for transportation by land and by water led directly to the success of Sturbridge Fair, approximately two miles down river from the town centre on the east bank of the Cam. Founded in the twelfth century, the fair grew so immense by 1516 that it lasted five weeks, from 24 August to 29 September. Sturbridge Fair was described in 1589 as 'by far the largest and most famous fair in all England,' and Daniel Defoe characterized the fair in *A Tour Thro' the Whole Island of Great Britain* as the greatest in the world, surpassing those at Augsburg, Frankfurt, Leipzig, and Nuremberg.[4]

For the residents of Cambridge, to whom freedom of the town guaranteed a toll-free booth, the fair meant at the very least a large annual infusion of goods and capital. For the gownsmen the fair provided a convenient opportunity to stock up on supplies for the coming academic year, which began on 29 September, the closing day of the fair. On the negative side, the fair offered an occasion for the gathering of crowds and hence for the spread of plague; it also posed a threat to morals, for the traffic of men and women of doubtful virtue was notorious, and entertainers attracted to the fair by the hope of profit might distract students from their studies, which were supposed to continue even out of term. Records of attempts by the university to protect its students from disruptive influences date from as early as 1234; in 1591–2 the university successfully urged a precedent in a royal prohibition of tournaments dated 1270.[5]

Though the University of Cambridge antedated the 1279 census by as much as half a century, the first college, Peterhouse, was not founded until 1284. Other colleges and halls were founded in a fairly steady succession through the next three centuries: King's Hall, Michaelhouse, Clare, Pembroke, Gonville, Trinity Hall, and Corpus Christi in the fourteenth; Christ's (originally God's House), King's College, Queens', St Catharine's, and Jesus in the fifteenth; St John's, Magdalene, Trinity College, Emmanuel, and Sidney Sussex in the sixteenth. Then no more colleges were established until the very beginning of the nineteenth century.

During medieval times students of the university were chiefly young men from poorer economic classes who were encouraged by the church to secure an education in preparation for serving local parishes as competent priests. The majority of these

students lived in hostels, which were modest unendowed residence halls. As residents of hostels the students paid for their food and lodging, often with the assistance of the church. Colleges, by contrast, were endowed, quasi-independent corporations composed of a head, fellows, and scholars. Though most colleges were ostensibly founded for the benefit of poor students and made some provision for the admission and sustenance of students of small means, from the earliest times colleges tended to function in practice as societies of privileged graduates.[6] Wealthier students came to outnumber poorer students and required more comfortable quarters in socially structured and formally regulated households. Though students rich and poor continued to attend the university as preparation for the ministry, many students of greater means came with the expectation that an academic education would help them to high places in the secular order.

The colleges owed their survival through the difficult economic times of the fifteenth and early sixteenth centuries both to their endowments and to the practice of admitting paying members in excess of the number provided for by their charters or, in some cases, in complete contravention of their charters. (Ordinary fee-paying undergraduates were called pensioners; wealthier ones, who paid for the privilege of eating better fare at the fellows' table, were called fellow-commoners.) With their double advantage of large endowments and additional income from wealthy supernumeraries, the colleges flourished as the hostels foundered. So total was the domination of the university by the colleges that admission to the university became conditional upon prior admission to a college; from 1586 onwards, moreover, vice-chancellors of the university were always drawn from among the heads of colleges.[7]

The development of the colleges paralleled an increase in the population of the university. Significantly smaller than Oxford University in the fourteenth century, Cambridge University probably drew about even by the start of the sixteenth century with a population approaching 1,000. A university census of 1564 put the number at 1,267; by 1570 the population had increased to 1,630, and by 1622, to 3,050.[8] Comparison with the population of the town suggests that at any given time the total population of Cambridge was approximately two-thirds townspeople and one-third gownsmen. Considering that many townsfolk owed an allegiance to the university as their employer, and that others were domestic servants, minors, impoverished, or in other respects without significant social standing, the division must have seemed on both sides closer to fifty-fifty.

The foundation of Corpus Christi College in 1352 by the united town guild of Corpus Christi and the Blessed Virgin Mary marks a high point in the relations between university and town. In 1381, however, less than thirty years after the foundation of the college, the townspeople, spurred by the hostilities which gave rise to the Peasants' Revolt, attacked the house of William Wigmore, esquire bedell of the university, raided Corpus Christi College itself, set fire to its muniments, and burnt university charters and deeds, to the cries of an old woman who exclaimed in simple eloquence: 'Away with the learning of the clerks, away with it!'[9]

The town of Cambridge paid a bitter price for the violence of 1381, not so much in immediate punishments meted out to instigators of the attack as in royal mandates which, in long succession, gave the university increasing powers over broad areas of commercial and moral behaviour. From the fifteenth century onward the town repeatedly sought the privileges routinely enjoyed by communities of equivalent size and importance, but its petitions were routinely and effectively opposed by the university. Indeed, Cambridge did not win the right to be called a city until 1951.[10] The strain between the town and the university was frequently acute, and ceremonial occasions were sometimes marred by intemperate disputes over precedence between the mayor and the vice-chancellor.[11]

The Elizabethan statutes of 1570 gave the university virtually every power it had ever sought in its struggle for ascendancy over the town. The university's power was usually confirmed in subsequent disputes, although the town never gave up its demands and did regain some control over commercial activities. But the university managed to increase its jurisdiction until almost anyone whose life touched that of the university could claim exemption both from town law and from lay subsidy assessments.[12] The university also opposed the invasion of its precinct by professional players. Since the university precinct was defined as extending first one mile and, after 1570, five miles from the town centre, this meant that no outside players whatsoever were to be permitted in the town or even nearby.

It might be thought that if town and gown could not see eye to eye on the matter of ceremony or entertainment, they might do so with respect to religion. Cambridge, after all, was an important breeding ground of the English Reformation during the 1520s and 1530s. Leading academics, who reputedly gathered at the White Horse Inn to discuss theology and reform, disseminated their new doctrines from the pulpits of the local parish churches, and the town remained staunchly protestant ever after.[13]

The town's protestantism, however, did not generally embrace radical puritan strictures against worldly pleasures, nor did the local population give up its desire for secular entertainment. Thus the mayor might approve secular performances, as in 1605–6, which the vice-chancellor would subsequently suppress. On the academic side, not all colleges embraced the cause of moral reform with equal fervour. Christ's, the college of Milton, was famous for its puritanism; one of the more active participants in drama during the middle third of the sixteenth century, it produced no more plays after 1567–8. Sidney Sussex, the college of Oliver Cromwell, and Emmanuel were also puritan strongholds. But other colleges remained staunchly Anglican and royalist, especially the three royal foundations, King's, Queens', and Trinity.

Neither religion nor moral sensibility nor allegiance to higher political authority could unite town and gown in Cambridge. In general, the university remained high church and royalist, the town moderately puritan and parliamentary: indeed, 'ill-feeling between town and gown was to take on a fresh colour in the seventeenth century and to be absorbed into the national conflict.'[14]

The divisions between town and gown may seem to be belied by some of the evidence in the Records. Colleges made contributions to parish dancers and players, allowed parish lords and players into their halls on festive occasions, joined in processions about the town, and co-operated in the reception of royal visitors. Students attended the public performances of visiting players, and Trinity College made contributions to professional players, even as late as 1592–3; conversely, townspeople assisted with the production of college plays, not only as musicians, carpenters, and tailors, but possibly even as stage keepers, and townspeople were occasionally invited into college halls to watch the academic plays.

Nevertheless, the broad picture reveals more division than co-operation. From the late 1560s the university mounted an intense campaign to rid the town of all secular performances. By 1603–4 prohibited activities included bull-baiting, bear-baiting, common plays, public shows, interludes, comedies and tragedies in the English tongue, the game of loggats and the game of nine-holes, and 'all other sport*es* and games.' In sum, apart from pure music, no traditional secular entertainment of any description was officially permitted to the townspeople by the university.

In the colleges, on the other hand, entertainment was not only permitted, but encouraged. Comedies, tragedies, and shows were staged for the amusement of members of the colleges and their visitors, whether fellow academics, visiting dignitaries, or monarchs. Even if the occasional mayor or other local dignitary was allowed to witness a college play, the use of Latin in most plays divided the academics who could follow the plot and enjoy the wordplay from the townsmen who could merely witness the spectacle. When the students did compose in English, the visiting townsfolk might discover that instead of being treated as respected guests, they were the targets of bitter satire, as Fuller reports for the performance of *Club Law* in 1599–1600. Thus sobriety and self-denial were enjoined upon the townspeople, even while gownsmen sat in their college halls enjoying plays on dark winter afternoons and evenings, warmed by blazing fires, good cheer, royal approbation, and doubtless by a deep sense that all was right with the world.

Drama in the Colleges

History of College Drama

Since the distinctive character of entertainment at Cambridge was established by the tastes and activities of the colleges, it is fitting that the colleges come first both in this discursive survey and elsewhere in the collection. On the evidence provided by the Records, it seems reasonable to divide the history of Cambridge college drama into five periods, plus 'Antecedents' and 'Aftermath.' (The documentation, of course, is incomplete, especially before 1520; moreover, customs of one period usually held over into the next.)

ANTECEDENTS 1342–1456: MINSTREL ACTIVITY

This period is covered principally by the account books of King's Hall and, from 1388–9, by the Peterhouse computus rolls, along with two chance survivals from Corpus Christi College (1380–1, 1398–9). The Peterhouse and Corpus Christi documentation reveals little more than routine payments to musicians and parish dancers, but the King's Hall accounts vary the terminology enticingly: 'tripudiantes,' 'ministralli,' 'histriones,' 'ioculatores,' 'mimi,' 'lusores,' 'ludentes,' 'ape Ward Regis,' 'fistulatores'; in subsequent years, 'buccinatores,' 'prestigiator,' 'waytes,' and 'pleyars.' Although the 'ministralli,' 'histriones,' and 'mimi' were probably musicians, along with the 'fistulatores,' 'buccinatores,' and 'waytes,' the 'lusores' and 'ludentes,' like the later players, may have engaged in mimetic activity. In the absence of more specific evidence, however, it is perhaps best not to speculate about the exact nature of the performances on the basis of professional names alone.

1457–1510: PARISH PLAYS, COLLEGE DISGUISINGS, AND COLLEGE PLAYS

The bulk of the evidence for dramatic activity in this period comes from King's College (founded 1441). Three kinds of dramatic activity may be distinguished:

1/ King's College offered gratuities to visiting players both from Cambridge parishes

and from nearby towns or counties. Local parish players are associated with St Clement's and Little St Mary's (1488–9), and with Great St Mary's (1499–1500, 1500–1). Beginning in 1467–8, external players visited from Saffron Walden, Ramsey, Bury St Edmunds, Madingley, Fulbourn (players of interludes), and Gamlingay. In 1456–7 the college rewarded the jester ('Burderio') of the duke of York; in 1503–4 the college rewarded the interlude players ('Interlusoribus') of Prince Henry.

In 1461–2 King's Hall paid both 'mimi' and 'lusores' for performances on Holy Innocents' Day: the 'lusores' may well have been play-actors. Similarly, in 1468–9 King's College paid 'lusores' on Holy Innocents' Day for an entertainment attended by the mayor, the twelve (members of the town council), and other distinguished guests. Such payments continued at King's Hall into the sixteenth century; the last payment apparently occurred in 1520–1. At King's College performances of plays by outsiders are last recorded in 1508–9.

2/ King's College produced disguisings regularly from 1456–7 to 1489–90. These were put on for the college's own entertainment and for the benefit of academic guests (1467–8). Although nothing is known of the subject matter of the disguisings, they involved music, costumes, painted fabrics, and an otherwise undefined 'apparatus' (1473–4). Perhaps the college imitated conventions and standards for disguisings set by royal and noble households.[15]

3/ Beginning in 1465–6, members of King's College were sometimes responsible for plays ('ludi'). Since these references are usually distinct from references to disguisings, it is possible that the 'ludi' may have been plays in the usual sense of the term. Undefined 'ludi' are also recorded at King's Hall in 1503–4, 1507–8, and 1508–9.

1511–45: COLLEGE PLAYS BECOME COMMONPLACE

In 1510–11 King's Hall staged a comedy of Terence, the first known play by a classical author performed by any college in either Cambridge or Oxford. (This, however, was not necessarily the first such play.) In 1516–17 Master Thrope of King's Hall directed another play by Terence, performed by the boys under his tutelage.

John Fisher, bishop of Rochester, may have supplied a play of his own to St John's College in 1521–2. Thomas Arthur of St John's wrote two plays, *Mundus Plumbeus* and *Microcosmus*; Arthur's name also occurs on a bill of expenses for a play from the early 1520s (Appendix 1). Clearly dated evidence of performances at St John's begins in 1524–5.

Queens' College staged an unnamed comedy of Plautus in 1522–3. About the same time three members of Trinity Hall, including Stephen Gardiner, took part in a performance of Plautus' *Miles Gloriosus*. Whether these were two separate productions, or a play at Queens' assisted by performers from outside the college, is unclear. Christ's College, which performed plays annually from at least 1530–1, stirred up a

wasp's nest of bad feeling in 1544–5 with its performance of Kirchmayer's *Pammachius*. Meanwhile, King's College maintained its schedule of plays at Christmas without apparent incident.

By 1534–5 St John's was performing several plays annually. In this year Richard Wade put on a comedy, John Hatcher a dialogue, John Cheke a play by Terence, and John Redman 'dyuerse playes.' Later, possibly the following year, Thomas Smith of Queens' organized a production of Aristophanes' *Plutus* at St John's in the original Greek, pronounced according to rules which Smith had devised in collaboration with John Cheke. In 1537–8 St John's produced 'vij comedes' and one 'diolog in greke.' Thomas Watson of St John's wrote his *Absalom c* 1539–40; it is the earliest surviving play text composed at Cambridge. By 1544–5 play-acting had become such an established part of St John's College life that it was institutionalized in the college statutes.

1546–64: CAMBRIDGE COLLEGE DRAMA IN ITS HEYDAY

More than a third of all known performances of Cambridge college plays occurred in this eighteen-year period (Appendix 8). The new statutes of St John's required the performance of 'at least six dialogues, or festival or literary spectacles' each year between Christmas and Epiphany, and other comedies or tragedies from Epiphany to Lent. In 1546–7 Queens' College followed suit by requiring students to participate in comedies and tragedies, two per year as dictated in the fully revised statutes of 1558–9. In 1559–60 Trinity College formalized its practice of performing five plays annually. Christ's College often produced two plays each year, while King's and Corpus might perform one play apiece.

The majority of college plays in this period were still classical, but many were the work of contemporary playwrights, whether continental authors (eg, Gnapheus' *Hypocrisis*, 1548–9), or native British authors (eg, Nicholas Udall's *Ezechias*, 1563–4). The vast majority of plays were in Latin, while a few were in English (eg, *Gammer Gurton's Needle* at Christ's College, *c* 1550–1, apparently by William Stevenson), with an occasional play in Greek (eg, Aristophanes' *Peace*, produced by John Dee at Trinity College *c* 1547–8). Shows, which apparently consisted more of martial spectacle than literary text, were another important part of college entertainment in these decades.

Cambridge academic drama may be said to have achieved its acme with the visit of Queen Elizabeth in August 1564. On three successive nights students performed for royalty and nobility on a stage constructed in King's College chapel. A fourth play was prepared but not performed because the queen had reached a state of exhaustion. On the evening of the day she left Cambridge, Elizabeth agreed to watch a masque at Hinchingbrooke, whither eager students had followed her importunately. That this irregular performance did not please the queen does not diminish the fact that authorized college drama had won royal approval.

The events of August 1564 may be taken as a fair representation of Cambridge

college drama to that date. The plays included a Latin comedy by an admired classical author (Plautus' *Aulularia*), a play by a member of the university written in imitation of a classical model (Haliwell's *Dido*), a play in English (Udall's *Ezechias*), a Latin translation of a Greek play (Sophocles' *Ajax*), and a raucous masque in English, perhaps a remnant of the old-style disguising.

1565–1612: HISTORY, SATIRE, PASTORAL

The intense dramatic activity of the 1550s and 1560s was not sustained indefinitely. Though Jesus College produced a succession of plays beginning in 1561–2, and Peterhouse produced several plays from 1562–3 to 1575–6, Christ's College, a puritan stronghold, performed no plays after 1567–8. About 1587–8 dissidents at St John's complained that the master 'hath inhibited all manner of playes.' Trinity College produced fewer plays, as did Queens', and other colleges apparently ceased regular annual performances even if they did not stop play production altogether.

The drama that remained tended toward the historical, the satirical, and the romantic. Thomas Legge's *Richardus Tertius* at St John's in 1578–9 and his *Destruction of Jerusalem*, which was not performed, were serious though perhaps misjudged attempts to turn Cambridge into a new Athens. Legge succeeded in establishing a contemporary reputation as a tragedian of stature; he is remembered by Francis Meres, who put him in the same company as Shakespeare (Appendix 3, 1598), and by Thomas Fuller, the seventeenth-century historian of the university (1578–9).

Thomas Nash describes a virtual war of the theatres in Cambridge of the 1580s and 1590s (Appendix 3, 1596). Topical satire surfaced in attacks on the mayor by Thomas Mudd in 1582–3, and in attacks on townspeople in *Club Law* at the turn of the century. *Pedantius*, a satire on the pedant Gabriel Harvey by Edward Forcett of Trinity College in 1580–1, gained a national reputation (Appendix 3). The *Parnassus* plays performed at St John's College from 1598–9 to *c* 1602–3 also belong to the satiric tradition. Finally, Cambridge embraced the growing interest in romantic and pastoral drama, exemplified by *Laelia*, which was performed for the earl of Essex at Queens' in 1594–5, and by *Pastor Fidus*, which may have been performed at King's *c* 1604–5 (Appendix 6:1).

The rowdiness of dramatic satire was matched during this period by the actions of students, who engaged in stone throwing, glass breaking, and general misbehaviour at the plays, all of which culminated in the great play riot of 1610–11.

1613–42: SHOWCASE THEATRE

Royal and national interest in Cambridge plays was revived in 1612–13 when Prince Charles and the elector palatine witnessed Samuel Brooke's *Adelphe* and *Scyros* in the magnificent new Trinity College hall. In 1614–15 King James himself was offered five plays, and actually witnessed four in as many days. He returned several months later

for a repeat performance of George Ruggle's *Ignoramus*. James commanded a performance of *Susenbrotus* at Royston in 1615–16, and another of *Fucus Histriomastix* at Newmarket in 1622–3 (Appendix 6:1). Other performances for members of the royal family or visiting dignitaries were organized in 1622–3, 1624–5, 1627–8, 1628–9, 1631–2, 1635–6, and 1641–2. On most such occasions comedies and pastorals proved more acceptable fare than tragedies, and English often replaced Latin.

Another kind of drama which flourished in this period was the quasi-dramatic show. Whereas the shows of the mid-sixteenth century were often imitations of military engagements, shows of the early seventeenth century were brief topical jokes in verse with such titles as *Locus, Corpus, Motus*; *Band, Cuff, and Ruff*; and *Gown, Hood, Cap* (Appendix 6:1).

Overall, performances during this period were fewer in number and staged in fewer colleges. Clare and King's performed their last known plays in 1614–15, Caius in 1615–16, St John's in 1619–20, Corpus and Jesus in 1622–3. From this point onward only Trinity and Queens' are known to have performed plays. Trinity even managed a new play on short notice for the young Prince Charles in 1641–2.

AFTERMATH

The puritan spirit, embodied in the harsh words of Milton (Appendix 3, 1642), brought Cambridge drama temporarily to a complete halt. Technically the colleges may have been exempt from parliamentary prohibitions, but Cambridge was scarcely a haven from the turmoil of the age, and plays could not easily have been performed even if members of the colleges had wished it. In fact they did not wish it: about 1648 the seniors of Trinity College called for the cancellation of the 1560 statute requiring annual plays (Appendix 2). In many colleges royalist fellows were ejected and parliamentarians appointed in their place. At Queens' the transformation was complete, for the old college fellowship was expelled to a man.

In the late 1650s, John Andrews, before he became a fellow of Christ's College, 'contriv'd' a pastoral in a vacated room of the college.[16] When the Restoration permitted a return to the open production of drama, Trinity College undertook plays with such enthusiasm that the college established a 'Comedy Room' for their performance.[17] This room did not, as has sometimes been claimed, antedate the closing of the theatres in 1642 (Appendix 11, *c* 1600); nor did the Comedy Room rival the college hall as a theatre. In 1661–2 Queens' College paid 10s 'To ye Cooke for ye Actors at Christmas,'[18] but this seems to have been an isolated payment. For the most part, drama picked up where it had left off in 1642, the special province of Trinity College.

Conditions of College Drama

Most Cambridge college plays were financed through the college bursar; for this reason, college accounts tend to offer the most reliable and complete evidence of play

performances. Clare College, where no payments are recorded in the accounts, may have financed plays by arrangements with individual members. This possibility is supported by the claim of Robert Scott in 1615–16 that the actors were individually out of pocket for their performance of *Ignoramus* the previous year. Plays for royal visits usually received support from outside the colleges which staged them, whether from the university itself (1563–4, 1614–15), or from assessments on the individual colleges (1612–13, 1614–15, 1628–9, 1631–2, 1632–3 (for 1631–2), 1635–6, 1641–2). Some colleges, like Christ's in 1614–15, passed the burden along to their individual members.[19]

Performances were normally tied to the liturgical and academic calendars, which in many respects were one and the same. Colleges tended to sponsor plays during the festival period between Christmas and Epiphany, and again from Epiphany to the beginning of Lent. Plays were sometimes scheduled for the bachelors' commencement in late January, February, or March (Appendix 6:1). Some plays were performed in advance of the Christmas season: prior to the mastership of William Whitaker (1586–95), for example, St John's College regularly staged a comedy on 17 November, the accession day of Queen Elizabeth (see 1587–8). Exceptional performances were organized for visiting dignitaries, who often came at their own convenience, with small regard for the traditional academic calendar.

Rehearsals for plays might be very time-consuming: in 1552–3 Christ's College rehearsed its play from Christmas to 'Fastingham' (Shrove Tuesday), which in that year fell on 14 February. Some colleges set aside special rooms for rehearsals: Trinity College had a 'repeating Chamber' (1613–14), possibly the same as its tiring room, which had direct access to the hall, while Queens' College had an 'Acting-chamb*er*' far removed from its hall (1637–8).

Careful preparation was necessary for the performances, especially when the audience was to include visitors whom the colleges wished to impress. In 1552–3 Christ's College laid out more than thirty shillings on 'ye worshippe of ye towne & thuniu*er*sitie w*hi*ch resorted to o*ur* colledge to see ye plaies there.' The need for careful preparation was even more acute on the occasion of a royal visit, and might call for consultation by letter, as in 1614–15, when Roger Parker wrote to Owen Gwyn, master of St John's, concerned that the college play and actors should hold their own against Trinity.

Academic plays were usually performed in the college halls. Colleges whose early halls survive, and may therefore still be inspected, include Christ's (restored in 1875–9), Gonville and Caius (significantly altered), Jesus (the interior floor space was increased by one bay in 1875), Peterhouse, Queens' (redecorated in 1732–4), St John's (extended from five bays to eight in the 1860s), and Trinity College (virtually unchanged since its completion in 1608; see Figure 1). A few plays were performed in chapels: Jesus College chapel, used for plays in 1567–8 and 1568–9, remains essentially as it was then, as does King's College chapel, which was used for performances before Queen Elizabeth in August 1564.[20] Mid-sixteenth-century

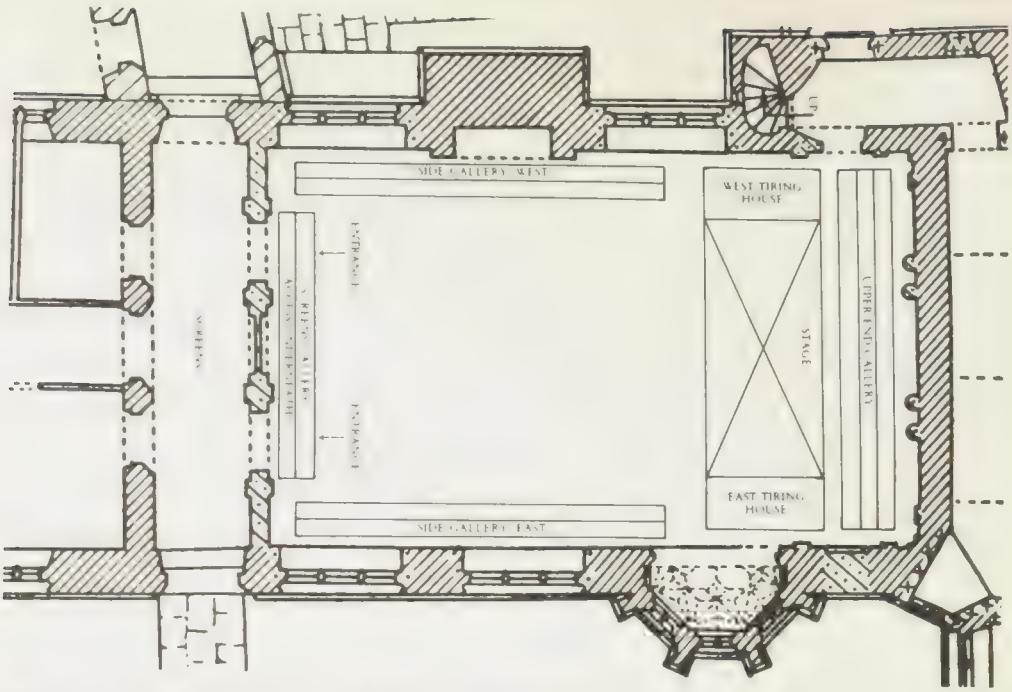

Figure 2A Schematic plan of Queens' College hall, with stage of 1640 superimposed (ground-plan courtesy of the Royal Commission on the Historical Monuments of England)

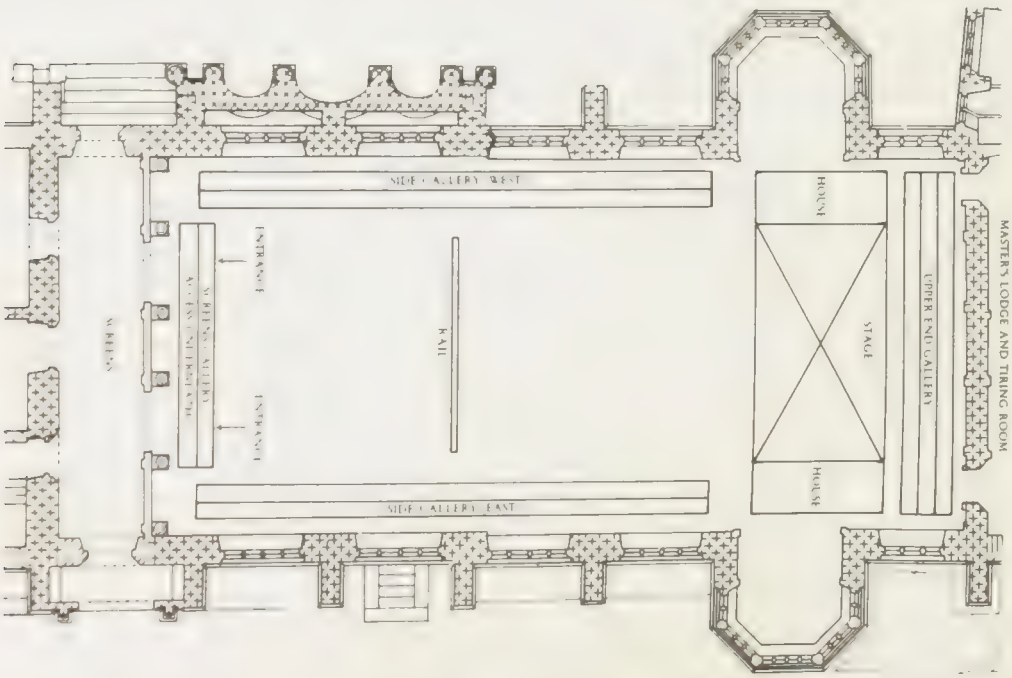

Figure 2B Schematic plan of Trinity College hall, with stage of 1612–36 superimposed (ground-plan courtesy of the Royal Commission on the Historical Monuments of England)

shows, as distinct from plays, might be performed out of doors in college courts.[21]

The most detailed evidence for a college stage comes from a Queens' College inventory of 1639–40. A demountable theatre, built entirely of scaffolding materials, was erected in the hall (Figure 2A). The stage platform was situated in the far or upper end of the hall, near the dais. On either side of the stage were tiring houses, called the 'East Tyring House' and the 'West Tyring House.' Galleries for the audience were erected against the back wall above the stage, against the two side walls, and against the entrance screen. Since the galleries were raised off the ground, the doors of the screen could still function as the principal entrances and exits for the bulk of the audience.[22]

A parallel reference to a stage and galleries in the Trinity College accounts for 1598–9 and the university's 'Orders and Monitions' concerning plays at Trinity from 1612–13 to 1635–6, suggest that the stage at Queens' may be taken as the Cambridge norm. At Trinity, a rail divided the audience at the lower end of the hall into two parts, according to academic rank (Figure 2B); this rail is first mentioned in 1562–3.

The 'Orders and Monitions' make it clear that seating was rigorously hierarchical, and that entrance to the hall was carefully controlled, especially on the occasion of a royal visit. Elaborate seats were erected for the comfort of the visiting dignitaries, who were meant to be seen as well as to see. In August 1564 Queen Elizabeth sat in a special chair placed on the stage itself, against the south wall of the chapel (Figure 3). When vice-chancellor Samuel Harsnett 'lay upon the stage' in Trinity College hall in 1614–15, perhaps seated alongside King James, he was much ridiculed by visitors from Oxford for his presumption (Appendix 5, p 872).

It remains unclear whether the actors played chiefly to the large audience in front of the stage or to the smaller, more distinguished audience behind. Perhaps pairs of actors who engaged in dialogue tended to face one another, thus being visible to both audiences at once, in profile.

Stage 'houses,' required for all comedies by Plautus and Terence, were a standard requirement of plays written at Cambridge.[23] As early as 1522–3, for its staging of a play by Plautus, Queens' College provided decorations for stage houses ('ornamenta edium'); the college made similar expenditures in 1545–6 ('pro erigendis domibus'). Payments for houses are also recorded in the accounts of Christ's (1551–2), Trinity (1556–7, 1612–13), and Corpus (1581–2), while the performance of *Susenbrotus* at Royston in 1615–16 required 'particions on the sides' of the stage.

The stage houses served as house fronts and discovery spaces, and were the principal means of entrance and exit for the actors. (In addition, the stage was probably provided with a ramp or steps for direct access: in 1540–1 Queens' College purchased five nails to secure the steps which led to its stage.) The upper levels of the houses were used as city walls and other raised playing spaces. At Queens' the stage houses doubled as tiring houses, while at Trinity the tiring area was a separate room behind the upper-end wall, accessible through a doorway.

The college stages required a team of carpenters, who spent from two to five days

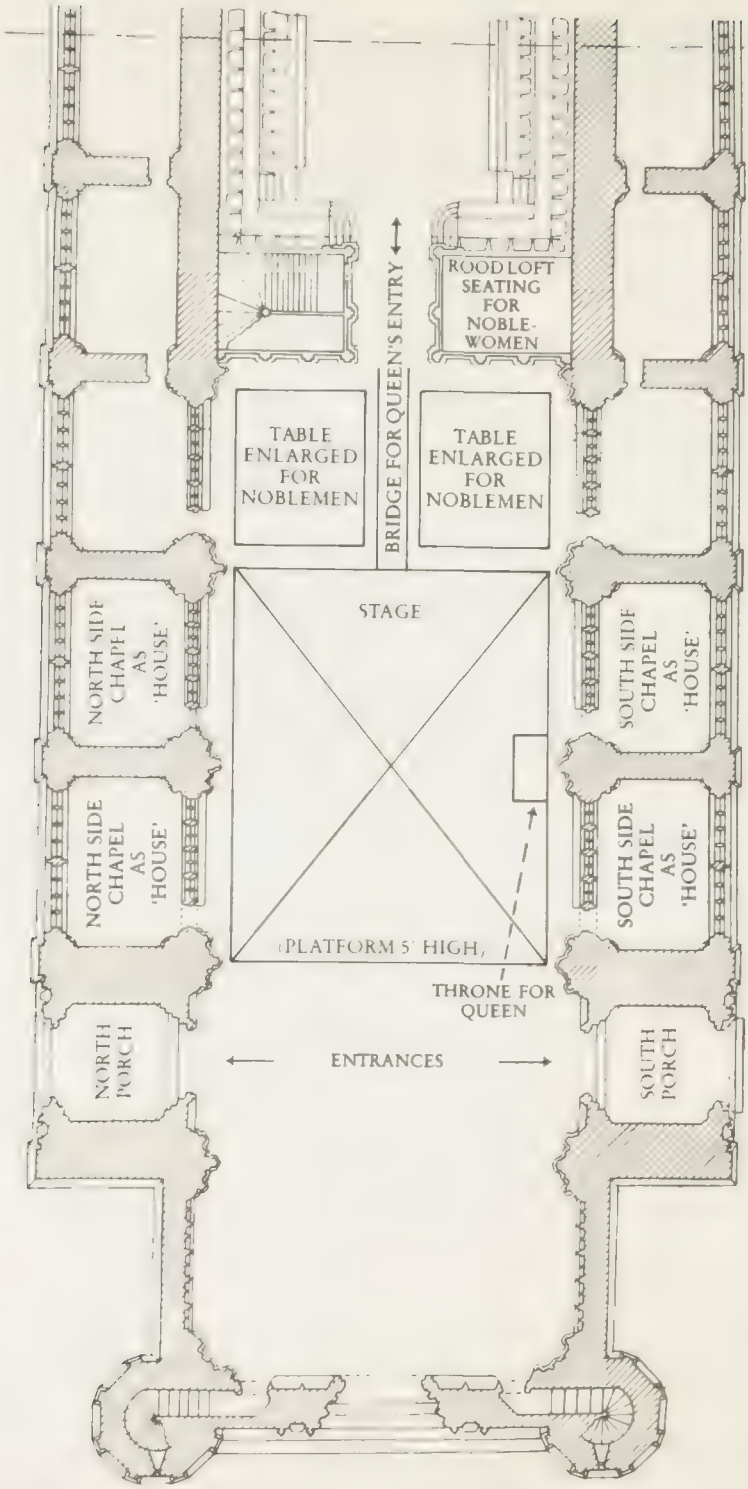

Figure 3 Schematic plan of King's College Chapel, with stage of 1564 superimposed (ground-plan courtesy of the Royal Commission on the Historical Monuments of England)

erecting the stages and taking them down again. Nightwatchmen were sometimes hired to prevent sabotage by members of rival colleges. Stage keepers were appointed from among the members of the college or perhaps hired from among townsmen (1610–11, eg, p 430), outfitted with costumes, and provided with light harness and coverings for their faces; they were empowered to keep order both before and during the performance.

The stages were regularly enhanced by the skill of painters, who are first recorded in the accounts of King's College for the disguising of 1484–5. In 1554–5 Trinity College paid 2s 4d for the painting of a sword, a club, a great axe, a crown, and two rods. In 1612–13 Trinity paid for the painting of a 'pastorall clothe,' while in 1614–15 members of Clare College paid the enormous sum of £23 6s 8d to painters for their play of *Ignoramus*.

Lighting was provided by candles and torches. For some afternoon performances, as at St John's College in 1578–9, nets were hung before hall windows to turn day into night. In King's College chapel and later at Hinchingbrooke (1563–4), Queen Elizabeth's guards surrounded the stage with torches.[24] King's College produced both lightning and thunder in 1552–3; St John's had a 'thunder Barell' in 1549–50.

Costuming for the plays was highly elaborate. Each college kept a stock of costumes which it drew upon year after year. The value of the costumes is indicated by the fact that many were kept in chests in the master's living quarters, or locked in the tower along with the college plate. The great costume chest used by Queens' College, purchased in 1547–8, may be the very chest which survives to this day in the college library.[25] Like the plate, the costumes were formally signed out and signed back in. Players' gear figured prominently among college properties: St John's, Queens', Trinity, and King's all compiled property inventories, some of which run on for pages, detailing jackets, hose, beards, wigs, caps, armour, women's garments, and hand props.

Some costumes were rented or borrowed, especially from London, the earliest example being from St John's College, 1540–1. Nicholas Robinson reports that for the performance of *Ajax Flagellifer* before Elizabeth in August 1564, the producers borrowed arms and armour from London. In 1594–5 the vice-chancellor and heads of colleges requested costumes from the office of the robes in London for the Trinity College tragedy staged for the earl of Essex and other noblemen. In other years colleges borrowed or hired weapons and armour, or 'harness,' sometimes from town authorities, as in 1545–6 and 1547–8. In 1612–13 Trinity College borrowed apparel from Henry Wriothesley, earl of Southampton, Shakespeare's erstwhile patron.

Larger props and special effects were created or hired for the occasion. Trinity College had 'a payre of lytle gallowes' constructed for a show in 1554–5, and purchased 'viij ringes for ye chariate' in 1560–1. A centaur was provided for the pastoral comedy *Scyros* at Trinity in 1612–13. At least twice, at King's College in 1552–3 and at Peterhouse in 1572–3, live hunting dogs were hired for use in a play. In 1551–2 a mechanical contraption called a heaven ('coelum') was constructed in Queens'

College hall. John Dee had constructed a similar device for Trinity *c* 1547–8, 'with the performance of the Scarabeus his flying vp to Iupiters Pallace, with a Man & his Basket of victualls on her Back: whereat was great wondering, & many vaine reportes spread abroad, of the meanes how that was effected.'

Music made an important contribution to the plays.[26] William Suthey, a musician of King's College, assisted John Goldyng in the plays of 1482–3. From at least as early as 1533–4, the Cambridge waits were routinely hired by the colleges to provide music for plays. Sometimes outside musicians were hired, as in 1612–13 when Trinity College brought musicians up from London. In 1614–15 Clare College paid Cambridge town musicians £1 for their efforts in *Ignoramus*, but other musicians received the enormous sum of £44 15s 6d. Most play texts call for songs or instrumental music. Since characters in the plays often sing, it seems likely that the waits provided the instrumental music, while the student actors normally provided the vocal music. Chapel musicians, however, apparently supplied vocal music for the Trinity College play of *Loiola* in 1622–3 (Appendix 7). Notated music survives in five play texts, while *Fucus Histriomastix*, performed twice in 1622–3, includes numerous original songs sung to familiar tunes (Appendix 15).

Shows, perhaps even more than plays, were characterized by noise and spectacle. John Mere describes a 1556–7 show in Trinity College court which represented the capture of 'an hold' (a castle?) and the taking of prisoners, '*with* waytes tru*m*pettes gonnes & squybbes.' In 1568–9 St John's College servant James Forister provided 'Gonnes, sweardes & daggers at the showe' in the hall. Plays could also be noisy: in 1552–3 the King's College production of *Hippolytus* made use of gunpowder.

The texts of plays written for performance in college halls convey a great deal of information concerning production techniques.[27] Thomas Legge's *Richardus Tertius* (1578–9) and his *The Destruction of Jerusalem* (not performed) contain numerous stage directions which give a sense of the action which might occur in any play:

> After they have thus declared what everythinge signifieth let the singers singe. Or being placed on the toppe of some of the houses in the meane season lett such ceremonyes be used for the coronation as the chronicle declareth. and after let them departe in this order followinge.
>
> Upon his returne let gunnes go of and trumpets sounde with all sturre of souldiers without the hall vntil such tyme as the Lord Stanley be on the Stage redy to speake as followeth.
>
> Let it rayne thunder & lighten, and in the greatest thunder let a noise bee within the Temple, as breaking the barrs and opening the locks.
>
> Then let her shew the head, on arme, one legg, And som p*ar*t else *(ie, of her child)* roasted.[28]

Singing, running, and fighting; houses with multiple levels; dramatic entrances and exits; trumpets and gunshots; coronations and pitched battles; realistic sound effects; grotesque props – the college stage was vibrant with sights and sounds.

The presumed pedagogical nature of the dramatic enterprise in the colleges logically implies that scholars and fellows were the principal actors in the plays, and so they were. More than two dozen cast lists survive in manuscripts or printed copies of Cambridge plays (Appendix 7). These cast lists reveal that actors might be recently matriculated students or older fellows; scholars, bachelors, or masters of arts. The cast lists also reveal that many students took part in several plays. Edmund Hackluit, for example, who matriculated from Trinity College in 1611, had parts in *Scyros* (1612–13), *Melanthe* (1614–15), *Fraus Honesta* (1618–19), and *Loiola* (1622–3). Others took on prodigious assignments, as for example John Palmer of St John's, who played the title role in all three parts of Thomas Legge's trilogy, *Richardus Tertius* (1578–9). Finally, plays were normally acted by members of a single college; the only known exceptions to this rule are *Aululuria* and *Ajax Flagellifer*, performed for Elizabeth in August 1564 by students of colleges other than King's; and *Ignoramus*, performed for James I in March and May of 1615 by students of Clare, Christ's, Gonville and Caius, Pembroke, and Queens'.

Women's parts, of course, were taken by male actors. Records of payments and college inventories include such items as women's gowns, kirtles, and 'rede satene sleves for a gentlewoman' (1540–1). Although Roger Ascham writes slightingly of the effect, comparing unhandsome girls to boys acting in tragedies (Appendix 3, 1551–2), the illusion could be extremely effective, as in the case of Richard Cholmley, who acted the part of Ardelia in *Leander* (1598–9): 'he did it with great applause, and was esteemed beautiful.' Not everyone approved of cross-dressing: in 1635–6 Simonds D'Ewes 'purposelie auoided' a play at Trinity College 'because of womens apparell worne in it, by boyes and youths.'[29]

Students were not paid for acting, but received some compensation in food and drink. Actors of outstanding skill and presence might ultimately look for greater rewards. When Thomas Preston attracted the attention of Queen Elizabeth in August 1564 as an actor in the play of *Dido*, his career was assured. In a letter of recommendation dated 1 July 1624, Isaac Bargrave observes that William Hutchinson, who had played the role of Theodorus in *Ignoramus* nine years earlier, was 'knowen first to ye king as an excellent Actor in Cambridge' (Appendix 4). Thomas Morgan, who it was supposed 'would well become a woman's dress,' was advised by his guardians to take the part of Rosabella in *Ignoramus*, for it was thought that 'if he played this game well, he might winne more than could be hoped for elsewhere' (1614–15). Conversely, when Samuel Fairclough declined to act the role of Surda, an old woman in the same play, he won the admiration of fellow puritans for putting principle above career.

However much college plays may have been intended as a pedagogical resource, Cambridge had more than its share of students who used the plays as an excuse not

for education, but for mayhem. The first broken glass reported, at Christ's College in 1537–8, may have been the result of an accident, but subsequent damage was often caused by deliberate riot, as in 1578–9 (described 1579–80), 1582–3, 1595–6, 1601–2, 1606–7, 1610–11, 1611–12, and 1622–3. The most common damage was to window glass, but sometimes heads suffered (1582–3), as did eyes (1622–3), a college gate (1606–7), a wall (1610–11), and a door knocker (1611–12).

Play production was the charge of college fellows, often masters of arts. In the mid-sixteenth century, St John's, Queens', and Trinity made play production a statutory requirement, threatening with a fine anyone who refused the responsibility. In the case of a royal visit great pains were taken to ensure the quality of the enterprise, as in 1563–4 when the university assigned five of its best producers, including Roger Kelke, Thomas Browne, and Thomas Legge, to oversee the plays.

The purchase of 'pap*er* to write out ye bookes for ye tragedy' (1578–9) suggests that either whole texts or individual part books were issued to the players. Some of the surviving manuscript copies may have served as working texts, but no part books survive.[30] Some complete texts were transcribed quickly and carelessly, others with enormous care, as suited the purposes of the playwright or scribe.

Playwrights ran the gamut from erstwhile child prodigies like Abraham Cowley to seasoned academics like Thomas Legge, who was both a doctor of laws and master of Gonville and Caius when his *Richardus Tertius* was performed at St John's in 1578–9. Most playwrights took great pride in their work. Thomas Watson's perfectionism prevented his *Absalom* from being printed (1539–40); John Christopherson commissioned presentation copies of his *Jephthah* for prospective patrons (Appendix 6:1); Thomas Legge prepared his *Richardus Tertius* for publication, though in vain (Appendix 6:1): he is said to have spent the rest of his life polishing his *Destruction of Jerusalem* (1578–9). The fame of the Cambridge playwrights was not confined to the university: Thomas Watson, Thomas Legge, Edward Forcett, George Ruggle, Thomas Randolph, and Abraham Cowley won national reputations as dramatists of the first rank.

Entertainment in the Town

History of Town Entertainment

The story of entertainment outside the precinct of the Cambridge colleges is more briefly told. In the fourteenth century the united guild of Corpus Christi and the Blessed Virgin Mary sponsored a *Ludus Filiorum Israel*, about which nothing more is known than its name (1352–3). Apart from the mention of 'visers' in 1349–50, no additional evidence for guild entertainment survives from any period. (The activities of Cambridge parishioners, which may have included plays, are discussed below, pp 734–6.)

During the fifteenth and most of the sixteenth century visits to Cambridge by professional players were commonplace. The visitors included jugglers and buffoons,[31] but also musicians and actors. The acting companies recorded in sixteenth-century town treasurers' accounts were usually under noble patronage (list of Patrons and Travelling Companies). The most persistent company of actors was the queen's men, who visited Cambridge more than a dozen times from 1558–9 to 1596–7.

As early as 1568–9, and subsequently encouraged by powers derived from the crown in 1569–70, university vice-chancellors strove mightily to enforce an absolute prohibition of professional performances within the five-mile limit. The principal instrument of the prohibition was a letter from the privy council dated 30 October 1575, in which the university was granted unusual powers to guarantee public order, to suppress distractions which might entice students from their studies, and to protect the whole community from the plague. The university acted against plays and games at the Gog Magog Hills (1572–3, 1573–4, 1619–20); bear-baiting and plays in Chesterton (1580–1, 1589–90, 1591–2); games and bear-baiting at the Howes (1579–80, 1611–12); shows, including puppet shows, at Sturbridge Fair (1608–9 and after); and bear-baiting and cock-fighting within the town (1595–6, 1605–6).[32]

Professional players did not accede to their exclusion without a fight. On 9 June 1580 the university chancellor, Lord Burghley, wrote to Vice-chancellor John Hatcher requesting permission for the players of the earl of Oxford (Burghley's son-in-law) to spend four or five days in Cambridge. He promised that the players would observe 'modestie and comlines' appropriate to the place and to the academic audience.

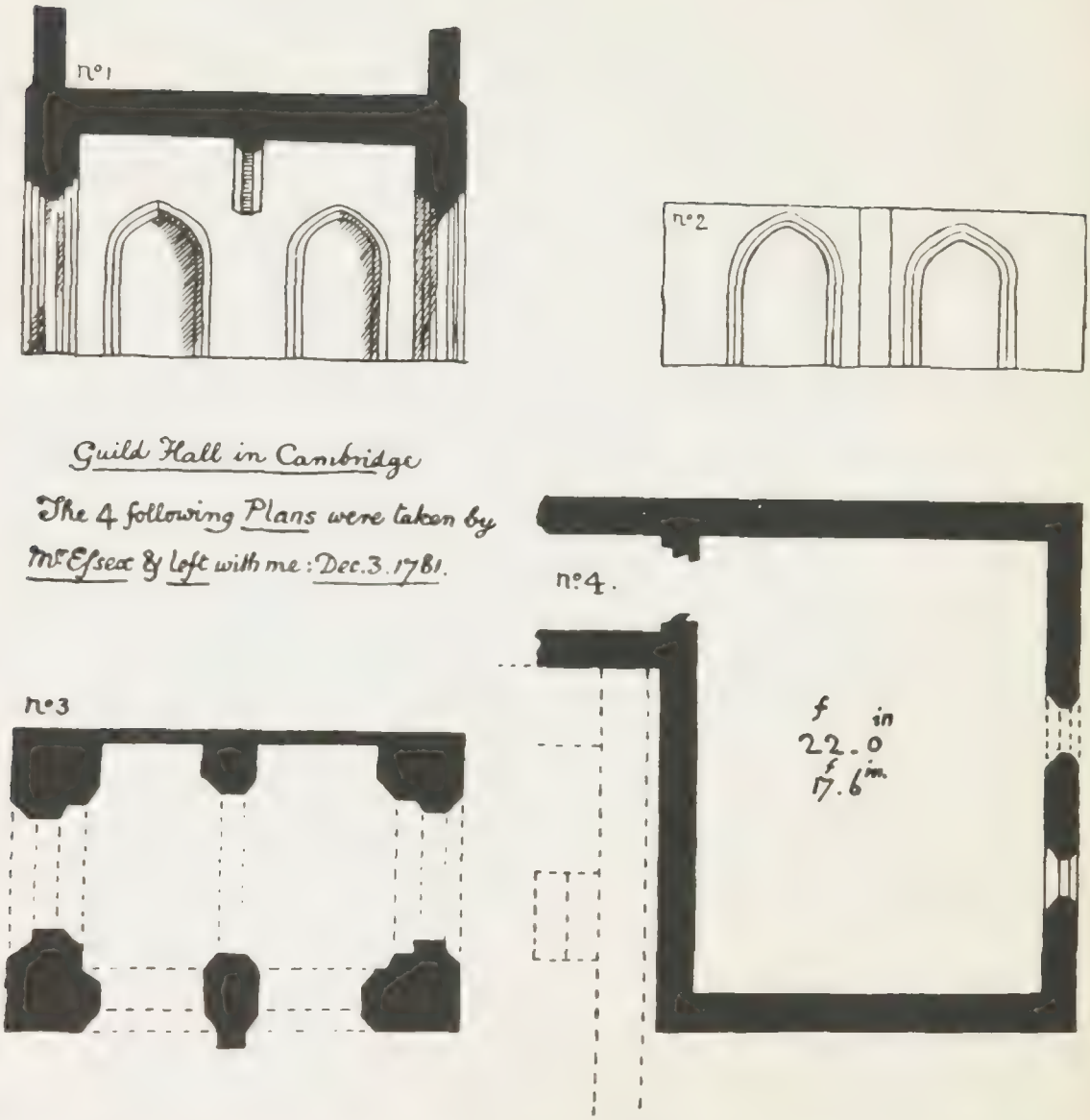

Figure 4 Cambridge guild-hall (1781) (plans taken by James Essex; reprinted from Atkinson, *Cambridge Described*, p 83)

Hatcher politely refused Burghley's request, pointing out that the earl of Leicester's players had also been turned away.

From at least 1583–4 the performances of the queen's men were also resisted by the university. In 1591–2 this company was turned away in June, then returned during the first week of Sturbridge Fair and succeeded in staging at least one performance in Chesterton, across the river from the fair, despite the vice-chancellor's warrant to the contrary, and despite his express prohibition of plays within the university's jurisdiction. John Duke and Thomas Greene, of Queen Anne's company, were refused university permission to play in 1605–6. In 1615–16 the palsgrave's players were accosted, their names individually recorded, and their leaders admonished not to play within five miles of the town. In 1629–30 Vice-chancellor Henry Butts refused the request of the chancellor, Lord Holland, that permission be given to the queen of Bohemia's players.

In 1637–8 the university requested reconfirmation of its powers to prohibit players, but such a need for occasional reconfirmation does not mean that the university's wishes were often thwarted. Thus, though the lord chamberlain's players came to Cambridge at least once, in 1594–5, perhaps with Shakespeare among them, suggestions that Shakespeare's company succeeded in playing, and even presented *Hamlet* at Cambridge on this or another occasion, may be viewed with some scepticism (Appendix 10). Some performers from 1579–80 onward were paid for not performing, and others were threatened with jail if they did not depart forthwith.

Conditions of Performance

In the years before they were excluded from Cambridge, visiting professional players probably gave at least one performance in the guild-hall, perhaps for the mayor, followed by public performances at one or more inns. From Burghley's letter of 9 June 1580, it seems that the players intended to spend four or five days in Cambridge before moving on. In 1591–2, probably following their usual practice, the queen's men set up 'bills,' or posters, on the gates of the colleges to announce their performances at Chesterton. (This is the sole evidence in the Records concerning the players' method of advertising.)

The Cambridge guild-hall was a relatively small, two-storey building open at ground level on three sides, with an upper hall measuring 17½ feet by 22 feet (Figure 4).[33] It was probably similar to a contemporary hall which still survives in Thaxted, Essex.[34] Guild-hall performances by players are recorded in 1530–1, 1547–8, and 1556–7. In 1605–6 the leaders of Queen Anne's company claimed that 'm*aster* Maior did give them absolute authoritye to playe ,'in' the Towne Hall & did give order to some to buyld theire stage & take downe the glasse windowes there & did also ... give them the Key of the Towne Hall.' (The guild-hall and the town hall were one and the same building.) This time, the mayor's authority proved meaningless against the power of the university.

Figure 5A Falcon Inn yard (1875) (watercolour by W.B. Redfern: No 806, Fitzwilliam Museum, Cambridge, by permission)

Figure 5B Falcon Inn yard (1883) (after a sketch by Thomas D. Atkinson; reprinted from Atkinson, *Cambridge Described*, p 75)

In 1556–7 John Mere records performances at the guild-hall and at two inns, the Falcon (twice) and the Saracen's Head. In 1599–1600 Henry Pepper, a member of Corpus Christi College, was suspended for attending an interlude at the Bear. It is not clear from these documents whether the plays at inns were performed indoors or outdoors. A warrant from the vice-chancellor to the constables of Chesterton in 1589–90 refers to a person at Chesterton 'in whose house or grownde ... the sayed Players haue alredye presumed ... to playe'; similarly, a warrant of 1591–2 directed to Chesterton forbade performances in 'roomes, houses or yardes.'[35]

Like other English towns, Cambridge witnessed a proliferation of inns during the course of the sixteenth century, but many of these inns, including all those definitely associated with play performances, have now disappeared. The Falcon, formerly in Petty Cury but totally obliterated in the course of recent construction, is recorded in a painting of 1875 (Figure 5A) and a line drawing of 1883 (Figure 5B). The yard of the Bear survives as Market Passage. The Saracen's Head was situated in Bridge Street, in St Clement's parish; perhaps it is to be identified with the Blackamoor's Head, located just south of St Clement's church. One surviving Cambridge inn, the Eagle, has a galleried court reminiscent of the Falcon, but no performances are known to have occurred there.[36]

Atop the Gog Magog Hills, just over three miles south-east of Cambridge, lies the Iron-Age hill-fort known as 'Wandlebury.' Though the outer circle is still fully visible (Figure 6), the inner circle, which may have served as a theatrical 'round,' was obliterated in the eighteenth century.[37] First mentioned in 1572–3, the hills offered a venue for entertainment such as bear- and bull-baiting, and for the competitive sports which Simonds D'Ewes knew in 1619–20 as the 'Olympics.'

'The Howes' is a site on the Huntingdon Road, which leads north-west from the town centre. According to his nineteenth-century editor, D'Ewes 'mentions a green about a mile from Cambridge called Howse, an "ordinary place of recreation for all sorts," where he played lovingly with his friends at bowls, and afterwards refreshed himself with "such things as the cottage that standeth there could afford."'[38] Though nothing remains of the cottage, the name of the site is still preserved in Howes Place, a small cul-de-sac.

Finally, Sturbridge Fair attracted players and entertainers of every sort, including puppeteers, makers of shows, and handlers of animals including an elephant (1623–4) and lions (1635–6). In one case the showman was accompanied by a 'gatherer' whose job was to dun the assembled crowd for coins (1613–14).

Figure 6 Wandlebury Round, Gog Magog Hills (1956) (Ministry of Defense photograph: British Crown Copyright Reserved)

Ceremony

College Ceremonies

Cambridge colleges have traditionally been steeped in ceremony, whether in household life (dining), religious life (chapel and liturgy), or conventions of dress (caps and gowns). The diary of John Mere for 1556–7 provides the single best overview of the kinds of ceremony and entertainment which might be experienced both within and without the colleges, particularly in the days following Christmas. Mere records performances by a company of musicians; two college processions including lords of Christmas and drummers; the shooting of guns; a show in Trinity College court with waits, guns, and squibs (fireworks); a classical Latin comedy; and professional plays in the town.

MUSIC AS ENTERTAINMENT

Sharing the tastes and traditions of prosperous contemporary households, colleges secured the services of musicians to play reveilles on winter mornings and to enliven meals in the hall. Visiting bands of musicians might play whenever they happened to be in town, but Cambridge waits usually performed on designated college feast-days:

St Nicholas' Day (6 December)	Gonville Hall (1556) King's College (1450–5)
St Stephen's Day (26 December)	Peterhouse (1396–1642)
St John the Evangelist's Day (27 December)	Clare (1549–58) St John's (1534–1634)
Holy Innocents' Day (28 December)	King's Hall (1456–1545)
Sunday before Circumcision (variable: 26–31 December)	Corpus Christi (1467–1554)

New Year's Day (1 January)	Pembroke (1557)
Purification Day (2 February)	Clare (1574–89) Jesus (1568–1642) King's College (1472–1642) King's Hall (1395–1465) Magdalene (1576) Trinity College (1554–9)
Ash Wednesday (variable: 4 February–10 March)	Christ's (1532–82)
Annunciation Day (25 March)	King's College (1593–1642)
St John before the Latin Gate Day (6 May)	St John's (1595–1633)
Corpus Christi Day (variable: 21 May–24 June)	Corpus Christi (1555–9)
Trinity Sunday (variable: 17 May–20 June)	Trinity College (1559, 1593)

The day of the waits' performance has not been established for Emmanuel, St Catharine's (St Catharine's Day, 25 November?), Sidney Sussex, or Trinity Hall. In 1518–19 and 1519–20, musicians performed at Queens' College on the feast-day of its patron, St Margaret (8 July). In 1553 and 1559 Trinity College celebrated its college feast, with music by the waits, at Christmas; but the accounts do not make it clear whether this was Christmas Day or another day in the Christmas season.

Many colleges paid the waits or the town trumpeter for a performance on the day of the royal accession (17 November, 24 March, and 27 March for Elizabeth, James I, and Charles I respectively), and, from 1605–6 onward, on Gunpowder Conspiracy Day (ie, Guy Fawkes' Day, 5 November).

Certain colleges also hired musicians to perform at commencement time. Thus King's College hired the Norwich waits on commencement day in 1562–3, and similarly hired one Hookes, a singing-man of Ely, on commencement day in 1575–6. Trinity College celebrated commencement with sackbuts and cornetts in the chapel in 1601–2.

MOCK OFFICERS

During the latter part of the fourteenth century Cambridge students made a practice of parading through the streets with a captain and a mock chancellor, mock proctors,

and mock bedells, accompanied by the ringing of bells and the sounding of trumpets. The statute which suppressed this ceremony is printed in Appendix 1.

THE BOY-BISHOP

Participation by boys in the liturgical services on the feast of St Nicholas was approved in the first statutes of King's College (1442–3), which was dedicated to St Nicholas and the Blessed Virgin Mary. Boy-bishops are mentioned in the college records from as early as 1450–1 to as late as 1534–5. Each year the boy was provided with gloves, a mitre, a robe, and jewels, all minutely inventoried in 1505–6. Little else is known about this ceremony as celebrated at King's; nothing in the Records suggests that it was raucous or a feast of fools. Boy-bishops were banned throughout England on 12 July 1541.[39] The practice does not seem to have been revived at King's during the reign of Queen Mary.

LORDS OF CHRISTMAS

Lords of Christmas were appointed at many colleges, though the practice at Cambridge may have been less elaborate than it became at Oxford.[40] The earliest documented college lord at Cambridge is recorded at Christ's in 1539–40. John Dee boasts that he established the practice of electing an emperor at Trinity College (1547–8). At King's College this mock official was sometimes called a king (eg, 1547–8); at Corpus, a dean (1622–3). The ceremony of the lord involved visits to and from other colleges (eg, Queens' College, 1546–7) with processions through the streets (1556–7), and sometimes the reception of visits from parish lords with shows of their own (eg, Christ's College, 1552–3). At St John's College, as stipulated in the statutes of 1544–5, the lord was in charge of plays.

An injunction of 1548–9 banning lords of Christmas throughout the university seems to have been ignored, but in any case was compromised in 1557–8 by the addition of a clause which stated that lords might be appointed with the approval of the vice-chancellor. In 1610–11 William Amese, fellow of Christ's, 'took occasion to inveigh against the liberty taken at that time, especially in such Colledges who had lords of misrule, a Pagan relique, which (he said) as Polidore Virgil observeth, remaineth onley in England.' In spite of Amese's complaint, Corpus kept its dean at least until Christmas 1622–3. Legislation against masks at Christmas in 1628–9 was reissued on 7 January 1631. A complaint against the master of Queens' College even later in the decade (1637–8) suggests that Christmas lords or an equivalent ceremony continued in some colleges to the end of the period covered in the Records.

A COLLEGE LOTTERY

About 1587–8 disgruntled fellows of St John's College submitted a petition which

requested, among other things, that no lottery be used in the college. Apparently the complaint had no effect, for in 1610–11 the lottery was still in use: Robert Brooke borrowed a stage keeper's suit from Trinity College 'about Snt Iohns lotterye at Twelfe tyde last past.' No other entry in the Records sheds light on the event, but the account of a lottery at Coventry in 1618 reveals that lotteries might entail supplementary ceremonies: 'when any prize was woone there was one that should blow a trumpett ... If it were a great prize yen a man should Carry it in his hand alonge the streetes to ye parties howse yat did winne it with a trumpett & a drumme going before the party yat bare the prize....'[41]

SALTINGS

College saltings were freshmen initiation ceremonies complete with quasi-literary texts. They are recorded from as early as 1510 to as late as 1639. Perhaps through a misunderstanding, they have been treated by Bentley, *Jacobean and Caroline Stage* (*JCS*) and by Harbage and Schoenbaum, *Annals of English Drama* (*AED*), as if they were plays. Saltings are discussed at length in Appendix 12.

University Ceremonies

MUSIC AS ENTERTAINMENT

University ceremony also included elements which were not strictly academic or liturgical. For the general commencement, usually held on the first Tuesday in July, the university sometimes provided music, as in 1549–50, when it hired the choir of King's College. In 1591–2 the university erected a 'new Musicke stage' in Great St Mary's Church, probably for the same purpose. In 1599–1600 the stage was set up for music on 17 November, the anniversary of the queen's accession. The performance was by the choirs of King's and Trinity. The university also paid an occasional trumpeter (eg, 1605–6), and may have been able to command the services of Cambridge musicians licensed as university waits from 1564–5 to the end of the period covered in the Records.

Ceremonial activity on the occasion of royal visits was organized mainly by the university. Payments to musicians and trumpeters are recorded for the visits of 1563–4, 1577–8 (Audley End), 1612–13, and 1614–15.

PRAEVARICATIONS

Praevarications were comic speeches delivered in the course of commencement exercises, and meant as burlesques of the serious academic ceremonies. They were performed before the whole university, often in the presence of official guests. Thomas Randolph's praevarication of 1631–2, of which an excerpt appears in Appendix 5,

belongs to the lively tradition of Cambridge verse satire, further exemplified by the topical poems cited or noted in the same appendix.[42]

Town Ceremonies

PROCESSIONS

In his diary for 1533–4 John Mere noted that 'a pon the chyrche halyday & allso a pon allhallowday the ... Mayre wente a processyon wythe the waytes playnge before hym.' He does not name the church holiday, but it may have been Corpus Christi Day, the most spectacular annual event of Corpus Christi College and probably of the town, dating from the period of the foundation of the college in 1352. In the procession, which Thomas Fuller describes at length, the master of the college walked 'in a Silke-Cope under a Canopy, carrying the Host in the Pixe, or rich Boxe of Silver-gilt.' Ahead of the master walked the alderman of the guild (as master of ceremonies) and the elders of the guild, while behind him walked the vice-chancellor, members of the university, the mayor, and the burgesses. The procession was abrogated in 1535, one year after the entry in Mere's diary.[43]

TOWN MUSIC

The Cambridge waits were so prominent in the life of the town that they have been consigned to a separate section (pp 738–46). Here it need only be noted that since the town paid its waits by annual salaries or livery, only extraordinary performances are recorded in the town treasurers' accounts. In 1543–4, for example, the waits twice went about the town with the mayor, first in May to celebrate the English victory at Edinburgh, then in September to celebrate the victory at Boulogne. Individual payments to a town trumpeter, perhaps not a regular employee of the town, are commonplace in the seventeenth century: Samuel Biam blew many a blast for the town, the university, and the colleges from 1613–14 (?) to 1637–8. Often the occasion for his performance was Gunpowder Conspiracy Day (5 November), or the day of a royal accession.

MUSIC AT FAIRS (THE LORD OF TAPS)

Cambridge musicians were active in at least two of its ancient fairs.[44] At Sturbridge Fair a town musician performed the office of the lord of taps. First noted in 1582–3, the office is described in that year as of long standing. The lord of taps' principal duty was to open and close the fair each day by sounding upon his instrument. Another aspect of the office is revealed in a petition of 1606–7 by merchants from London, who requested a new lord of taps 'finely conceyted with Iestes to make vs merrie.' In 1637–8, and doubtless long before, the lord of taps wore a fool's coat, a feathered

hat, and a belt from which dangled his 'tapps,' presumably for beer kegs. He also carried a staff and a battleaxe.[45] In 1612–13 he kept a booth where bread and beer were sold.

Though the lord of taps apparently started as a town tradition, the university eventually claimed the right to appoint or at least confirm the holder of the office by virtue of its jurisdiction in the fair. John Pattyn, who served as lord of taps for many years before his death, was replaced in 1582–3 by William Bird, master of the university waits. Randolph Howorth was appointed lord of taps in 1617–18, though he was first proposed for the position in 1606–7. In 1637–8 Richard Willyams, a Cambridge musician, came up against the objections of the university when he attempted to fill the vacancy left by the recently deceased John Lyon without the approval of the vice-chancellor.

The fair at Reach was traditionally proclaimed by the mayor of Cambridge on the Monday of Rogation week. In the seventeenth century various Cambridge musicians were paid by the town for services there.

TRAVELLING MUSICIANS

Visits by travelling entertainers, who stopped in Cambridge during the whole of the period covered by the Records, are noted in the list of Patrons and Travelling Companies. Visitors included the waits of Calais, Derby, King's Lynn, Kingston upon Hull, and Nottingham; trumpeters of the king and other members of royalty or the nobility; and, occasionally, individuals or companies without a patron.

Visiting entertainers often performed in the guild-hall, or else in the residence of the mayor or another official of the town. The earliest recorded indoor performance before town officials was in 1488–9, by the company of the earl of Oxford.

Parish Ceremonies

DANCERS

In 1343 Great St Mary's Church was appropriated by King's Hall.[46] This event is reflected in the very first entry cited in the Records: the college gave 2d to their new parishioners for dancing. Though the occasion is not specified, subsequent records connect Great St Mary's parish dancers with the annual dedication feast of the church, which may normally have been celebrated in the summer.[47] Beginning in 1364–5 King's Hall also incurred an expenditure in connection with All Saints' Church, again on the day of the dedication. Although the purpose of the payment is not explained in the account, many subsequent payments are again to parish dancers. Similarly, Peterhouse paid dancers from 1403–4; these were from Little St Mary's, originally the Church of St Peter, which served as the college chapel until 1632. Once more,

subsequent payments for dancing are associated uniquely with the dedication of the church.

Although the exact nature of the dedication ceremonies remains uncertain, some details can be supplied. The dancers at Little St Mary's are identified as girls ('puellae') from 1429–30, and by inference as early as 1414–15. One time only, in 1434–5, the recipients of the Great St Mary's dedication feast expenditure are identified as youths ('Iuuenibus'). Dancers were not the only recipients of dedication day gratuities: often minstrels or waits were paid in place of or in addition to the parish dancers.

KINGS AND BISHOPS

The King's Hall accounts for 1386–7 yield a set of payments, unmatched elsewhere in the Records, to a king and a bishop of All Saints' Church and to another king and bishop of Great St Mary's Church. The bishops are associated in both instances with St Nicholas' Day, implying boy-bishops, or at least parish bishops. The kings are associated in both instances with the feast of St Edmund, presumably the king and martyr, celebrated on 20 November. By inference the kings were boy-kings or at least parish kings. At Great St Mary's the king was accompanied by a 'famula,' a female servant.

St Edmund's Day was the occasion of entertainment in 1362–3 and in 1364–5. In 1467–8 King's College spent 6d on wine for the dancers of the hostel ('hospicio') of St Mary. As before, the occasion was the feast of St Edmund. Thus the ceremony may have continued, though barely noticed in surviving accounts.

PLAYERS

In 1488–9 King's College made a contribution to players ('lusoribus') of St Clement's on 3 July, and a similar contribution to players of Little St Mary's on 4 August. In 1499–1500 and in 1500–1 the college made contributions to parishioners of (Great?) St Mary's, 'playing and gesturing' ('ludentibus & gestantibus'), the first year on 30 June, the second year on 1 July. No clear pattern emerges except that the performances tended to occur during the height of summer, on or about 1 July.

HOCKTIDE COLLECTIONS BY PARISH WOMEN

Springtime in Cambridge saw still another ceremony, the collection of money at Hocktide by parishioners of Great St Mary's, as recorded in the accounts of King's Hall from 1470–1 to 1537–8.[48] The 1508–9 accounts of Holy Trinity Church record a single Hocktide collection amounting to 2s 8d; in 1510–11 the women visiting King's Hall are described as coming from All Saints' Church as well as from Great St Mary's. The St Mary's churchwardens' accounts from 1517–18 record collection receipts of

22s 3d. Thus the women must have approached many donors in addition to King's Hall, which normally gave no more than 12d.

LORDS AND LADIES OF CHRISTMAS

In 1508–9 members of Holy Trinity parish mounted a Christmas-tide collection drive, which went on for twenty-two successive nights, each night at the home of a different parishioner. Among the hospitable parishioners were Thomas Brasbrege, designated lord of Christmas, and Wylford's wife, designated lady.

Other parish lords are recorded in subsequent years. In 1534–5 Corpus Christi College was visited by the lord of St Edward's parish. A similar set of payments for 1525–6 supports the supposition that this was a tradition of some standing. Again in 1539–40 the college was visited by 'ye lorde of mysrule.' In 1552–3 the lord of Holy Trinity parish, presumably the lord of Christmas first recorded in 1508–9, visited Christ's College at both Christmas and Candlemas. The college freshened its hall 'wha*n* ye christenmas lordes came at candlemas to ye colledge with shewes.' The shows were given by the lord and his 'compaignie'; when Christ's College was visited on 23 May of the same year by the lord of St Andrew's parish, the lord was once again attended by his 'co*m*paignie.'

Royal Visits

Royal visitors were received chiefly by officers of the university, with the active participation of individual colleges; town officials normally played only a minor role. Though royal visits are recorded from the fourteenth century onward,[49] only those beginning with the 1564 visit of Queen Elizabeth are of consequence in the Records. The following is a list of notable visits by monarchs or noblemen to Cambridge or nearby sites from 1564 to 1642; all were the occasion of play performances except 1614 and the first visit of 1624:

1564	Elizabeth I, 5–10 August
1571	Elizabeth I (Audley End), 27 August–3 September
1578	Elizabeth I (Audley End), 26 July–*c* 1 August
1595	Essex and other noblemen, 26 February–1 March
1613	Prince Charles and the elector palatine, 2–4 March
1614	James I (Audley End), 19–21 July; (Royston), 21–2 July
1615	James I and Prince Charles, 7–11 March
1615	James I and Prince Charles, 13–15 May
1616	James I and Prince Charles (Royston), 11–14 March
1623	James I, 12 March (from Newmarket)
1624	James I (Royston, including a visit to Cambridge), *c* 18 July

1624 James I and Prince Charles, 8–17 or 18 December
1628 Charles I, 1–3 March
1629 Lord Holland (chancellor), and French ambassador, 23–5 September
1632 Charles I and Queen Henrietta Maria, 19–20 March
1636 Elector palatine (informal visit), 4–5 February
1642 Prince Charles, 12 March; with Charles I (briefly), 14 March

Cambridge Musicians

History of the Cambridge Waits

The Cambridge waits, properly so called, were musicians in the employ of the town.[50] Most records refer to a single group of town waits, but the picture is sometimes complicated by references to competing groups of musicians, and to musicians of the university. In the sixteenth and seventeenth centuries the town and the university were usually served by one and the same company, but from 1582–3 to 1590–1, and perhaps at other times, the two institutions were served by different companies of waits.

Each member of an organized group of musicians in Cambridge, whether the official town waits or a rival group, seems to have occupied a designated position in the company: first the master wait; then two or more 'men' or 'servants,' named in a given order; and finally apprentices. In the rare instances where movement can be detected, as for example in 1627–8, the second wait advanced to become master at the former master's death, the third wait became the second, and so forth. In one instance, however, the first or master wait resigned his mastership in favour of an outsider (1566–7).

More often than not the Cambridge waits were composed of three men, sometimes with two apprentices, but the numbers varied from time to time. In 1450–1 the waits increased from three to four, while in 1554–5 Benet Prime's company consisted of himself and four men, for a total of five. In 1563–4, at the time of the royal visit by Queen Elizabeth, the number of town waits' collars apparently increased from three to five; certainly William Gibbons received five collars when he became master wait in 1567–8. At Stephen Wilmott's death in 1627–8 the university waits consisted of five men and two apprentices; Wilmott's death reduced the group to four, and by 1641–2 John Browne's company was apparently back down to three.

The names Robert le Pipere, John Pipere, and Thomas Pipere occur in fourteenth-century Cambridge records, once in a context suggesting musical activities (1342–3); perhaps these men were from a family of town waits. The earliest reference to town waits as such occurs in the King's Hall accounts for 1362–3. Although the activities of the waits are recorded frequently throughout the fifteenth century, no more names are available until 1495–6, when King's College incurred a charge on behalf of one Daltun under circumstances which suggest that Daltun may have been a town wait.

From early in the sixteenth century, names of town waits survive in much greater abundance. In 1512–13 John Martyn, presumably the master wait, was in charge of two apprentices, Nicholas Prime and Bartholomew Lumberd. The names of Martyn, Prime, and Lumberd occur in a subsidy roll of 1523–4, along with that of Thomas Vicars, who is described as a minstrel in the town treasurers' accounts for 1525–6 (Appendix 13). Both Martyn and Nicholas Prime were dead by 1546–7, when the waits are named as John Richemund, Laurence Williamson, and Benet Prime, the cousin of Nicholas.

In 1556–7 Cambridge clearly had two distinct groups of waits, the town waits and an independent group led by Benet Prime. Evidence of Prime's company can be traced back perhaps as early as 1545–6 when Prime was reimbursed by Queens' College 'pro labore suscepto cu*m* pueris, tibicina*n*do ad comœdia*m* m*agist*ri perne' ('for (his) labour undertaken with (his) boys, piping for Master Perne's comedy'). But Prime was also listed third among the town waits in 1546–7 and was offered a chance to serve as a third wait in 1551–2, perhaps against the wishes of the other two waits, John Richemund and John Clarke. These facts seem consistent with the theory that Prime maintained divided loyalties, serving as master of his own company while still keeping a toehold in the company of the official town waits.

Far from suffering under these pressures, Benet Prime with his own company seems to have gained a near monopoly over performances in the colleges. Whereas the town waits are never called by the name of their master in college accounts of this period, Prime is mentioned by name in the accounts of Clare (1554–5), Corpus (1554–5, 1555–6, 1556–7), and St Johns (1555–6). During the winter season of 1556–7 John Mere remarked that the town waits had not played in a single college by 29 December. Possibly they did not play in any college during the balance of this year. On New Year's Day Pembroke College celebrated its feast, 'benet p*r*ime & his being *yer* & playd & not ye towne wayt*es*.' Furthermore, although the waits who played at King's College on 2 February are called the performers of Cambridge in the college accounts, Mere reveals that they were actually Prime's men. Prime's company, moreover, played for the Queens' College plays in 1545–6 and for the King's College plays in 1552–3, whereas the town waits are never specifically recorded as performing at plays during this period.

The history of the two companies of waits is somewhat confusing for the years following Mere's diary entries of 1556–7. By this time John Clarke had apparently become master of the town waits.[51] Benet Prime died in October 1557, but his men continued to go under his name, or the name of his widow, in 1557–8 and 1558–9. In the latter year Trinity College gave 20s 'vnto Prim*es* men ye Whaytt*es* of ye Towne on Candlemas day & Trynitie So*n*day.' Possibly, then, Benet Prime's old company became the official town waits within two years of his death. On 12 May 1559 Joan Prime made a settlement with Jerome the piper and his fellows, including one Watson, stipulating that she would lend (ie, rent out) the wait pipes to them for five years in return for a quarterly payment which probably served as her pension. In effect, the

mastership of the town waits may have passed from Prime's widow to Jerome the piper.

The fate of Prime's company under Jerome's mastership is unknown. If this company did become the official town waits, its tenure was brief, for on 29 September 1559 an entirely new group consisting of Robert Graystocke, John Hewarden, and John Murton was certified as the town company, receiving the official waits' collars. By the time of Queen Elizabeth's visit in August 1564, Hewarden had become master, while Murton advanced to the position of second wait. Since the town provided two new collars to the waits, it seems likely that the size of the company was now increased from three to five.

In the accounts of St John's College for 1564–5 the title 'vnyversytie waites' occurs for the first time in the Records; but since the payment covers both this year and the year previous, it is possible that the university first licensed waits under its own jurisdiction in connection with the royal visit which occurred in the year 1563–4.

At some time before 26 March 1566 William Gibbons of Oxford settled in Cambridge.[52] On 23 November he made an agreement with Hewarden, now called 'blind John,' to become 'thuniuersitie wayth.' A year later, on 3 November 1567, Gibbons made a separate agreement with the common council to serve as town wait; then on 25 November he received five silver collars from the town. The gap of a year between the two acts of confirmation suggests that a master who would serve both the university and the town would now need the separate approval of each.

Gibbons appears to have retained the mastership of the Cambridge waits until 29 September 1576, when the silver collars were delivered into the keeping of Murton. Gibbons remained in Cambridge until 1583 as keeper of an inn and a dancing school, and then returned to Oxford to serve as master wait for that university town.

John Murton apparently served as master wait from 1576–7, but his mastership may not have been an entire success. In 1577–8 and 1578–9 colleges were making payments not to Murton, but to Richard Graves, a subordinate member of the company.[53] By 1582–3 another company, under the mastership of William Bird, seems to have secured the title of university waits. (This was not the William Byrd of subsequent fame.) Over the next decade Bird's university waits played at most colleges, including Christ's, Corpus, Jesus, and Trinity. Only King's College is known to have remained loyal to Murton and his town waits. At Murton's death in early 1588 the mastership of the town waits appears to have passed briefly to Thomas Lutt, who died in early 1590.

On 15 September 1588 William Gibbons resigned the mastership of the Oxford waits.[54] He subsequently returned to Cambridge with his complete band, taking on a new man, John Andrewe, at Easter 1590. By 1591–2 Gibbons seems to have secured for a second time the mastership of both the town waits and the university waits. This coup obviously threatened the livelihood of native Cambridge musicians. William Bird fiercely resisted Gibbons' takeover, publicly proclaiming on 21 June 1590 that Gibbons had been 'banished oute of Oxford for his evell behavior,' and that some

of his 'boys or men were whipped oute of Oxford where he dwelte.' Bird later claimed that on 21 November 1590, in the presence of Bird's servant, John Chapman, Gibbons struck him 'vpon the face' and broke 'the staple of one instrument' and 'the reede of the same instrument.' On 14 December Gibbons asserted that in July, when both had travelled to Oxford to play for commencement there, Bird had expressed a willingness to come to an agreement with Gibbons. Bird denied this.

Bird had good reason for concern, for after the 1590–1 academic year, Gibbons' name displaces Bird's in all payments to waits up to the time of Gibbons' death in October 1595. Thereafter Bird's name occurs only once (1597–8), possibly as master of an independent company.

After the death of William Gibbons in 1595 the mastership of the town and university waits probably remained in the hands of Gibbons' widow, Mary, who was innkeeper of the Bear in 1600 and who died in April 1603.[55] The Master Gibbons in the King's College accounts for 1595–6 and 1596–7 was probably William's eldest surviving son Edward. Since Edward left Cambridge in 1598, however, the Gibbons recorded as playing at King's College from 1600–1 to 1602–3 may have been Ferdinando, who was later appointed one of the city waits at Lincoln on 8 June 1611; less probably, it may have been Ferdinando's younger brother Orlando.[56]

For some twenty years after William Gibbons' death, no town waits are identified by name. The next known letter of appointment, from 1614–15, is for Stephen Wilmott, a sackbut player who had been in the employ of Trinity College since at least as early as 1609–10. Wilmott served as university wait, and probably town wait as well, until his death in June 1628. His successor, John Browne, survived until 1670. Browne's subordinates were Edward Ketcham, William Pike (d 1630), and William Tawyer (d 1640). In 1627–8 the apprentices were William Sharpelesse and Robert Smith. Smith is listed as third wait in 1641–2, when the second wait listed was Edmund Salter.

DUTIES AND CHARACTER OF THE CAMBRIDGE WAITS

The most conspicuous duty of the Cambridge waits, judging from the Records, was to play on festive occasions, particularly for feast-days and processions. The annual feast-day performances in the various colleges are summarized under Ceremonies (pp 729–30). A more vivid picture is summoned up in a 1617–18 diary entry by Simonds D'Ewes, a member of St John's College. Describing the college feast of St John before the Latin Gate (6 May), D'Ewes notes that 'after the feast in hall was ended, all the fellow-commoners and bachelors of the house, according to their annuary custom, went down the river to a pretty green near Chesterton, accompanied by a band of loud music.'

Ceremonial performances for the town or university are recorded rarely, conceivably because music for processions was part of the licensing agreement and did not require a separate payment. In a diary entry of 1533–4, John Mere recalls that upon

'the chyrche halyday & allso a pon allhallowday the ... Mayre wente a processyon wythe the waytes playnge before him.'

Another duty, even less conspicuous in the Records but doubtless more conspicuous to residents of Cambridge, is described in the university's licence of 1614–15: 'time out of minde there haue beine certeine musicions licenced and allowed by the vicechancellor and heades of Colledges in the sayed vniuersitie to playe vppon waytes and other Instrumentes at the Colledg gates in Winter morninges and in the Colledges and towne at theire publique meetinges accordinge to the custome heretofore vsed.' The practice of playing music each morning as a kind of reveille is clearly recorded in the Queens' College accounts of 1553–4 ('To the waytes singulis auroris circumeuntibus'), and perhaps as early as 1457–8, when Corpus Christi paid the waits 'pro regardo sue vigilancie,' although the latter may have been for a night watch.

Presumably the waits were always capable of providing vocal as well as instrumental music: at least in the seventeenth century, waits were required to sing as well as to perform on instruments.[57] Indeed, since apprentices might be dismissed for 'unsufficience of voyce' (1627–8), it is possible that they served the company as boy trebles.

Finally, the Cambridge waits or other musicians were routinely hired to provide music for college plays. The earliest record of such a performance occurs in the Christ's College accounts for 1532–3, the latest in the Queens' College accounts for 1637–8.

The legal documents providing a settlement for Stephen Wilmott's widow Mary in 1627–8 demonstrate a concern for musical values, particularly in the education and testing of apprentices. The regular waits agreed to 'educate Learne & teach' the apprentices 'in the Arte or science of Musicke to our best power & skill.' The waits also agreed to 'practise our selues in Musicke' in 'some conuenient place' in the house of the new master, John Browne. In agreeing to this arrangement, Browne was following the practice of his predecessor, Stephen Wilmott, whose death inventory reveals that he had set aside part of his house as a 'Scoole.'

WAGES

The earliest surviving town treasurers' accounts, from 1422–3 to 1435–6, contain no payments to the town waits, but when the accounts resume in 1483–4 they contain annual payments for waits' livery, averaging about 16s per year. From 1513–14 to 1563–4 the waits received livery to the value of 30s per year. In 1564–5 and 1565–6 the amount was increased to five marks or £3–6–8: since there were now five waits, this presumably meant an increase in wages from 10s to 13s 8d per wait per year. By 1568–9, under the mastership of William Gibbons, payment was set at 40s or £2 per year, where it remained until 1641–2. Sometimes this payment is designated for livery, sometimes for wages. An order of 1621–2 designed to curtail the town's expenses included the abolition of the town's annual payment to the waits. Apparently, however,

the order was shortlived, for payments were made both in this year and in subsequent years in the normal amount.

Most colleges established regular patterns of payments to waits. The following list gives information from the Records for periods during which payments were uniform from year to year. The list should be taken as a guide and not as a rule in every case.

	From	To	
Christ's	1530–1	1542–3	8d
	1570–1	1587–8	5s
	1588–9	1638–9	6s 8d
Clare	1552–3	1558–9	12d
	1574–5	1609–10	3s 4d
Corpus Christi	1469–70	1569–70	12d
	1554–5	1596–7	3s 4d
	1598–9	1617–18	5s
	1618–19	1641–2	10s
Emmanuel	1597–8	1620–1	5s
Jesus	1564–5	1641–2	6s 8d
King's College	1476–7	1594–5	2s
	1595–6	1620–1	2s 6d
King's Hall	1485–6	1526–7	12d
Magdalene	1574–5	1575–6	2s
	1581–2	1605–6	2s 6d
Peterhouse	1411–12	1445–6	12d
	1450–1	1641–2	16d
St Catharine's	1622–3	1641–2	2s 6d
St John's	1534–5	1549–50	2s
	1557–8	1575–6	2s 6d
	1595–6	1632–3	6s

Sidney Sussex	1600–1	1633–4	6s
Trinity College	1562–3	1609–10	8s
Trinity Hall	1586–7	1640–1	1s 8d

The waits received additional sums from the university or from the colleges for extraordinary performances, including for college plays. While most colleges paid the annual wages out of the treasury, Christ's College transferred the burden to individual members (Appendix 14).

Still more income might be derived from performances outside Cambridge, though it seems clear that the Cambridge waits did not travel as widely or as often as many other companies of civic waits.[58] A company of Cambridge waits which had agreements with the colleges, the university, and the town doubtless had sufficient work at home.

The agreement of 1627–8 reveals that the members of the company were 'equall shearers' and that the men had 'equall p*ar*te' with the master 'of all receipts & gifts whatsoeu*er* giuen them for there Musicke or wages.' The company also bore equal charges for the repair of all instruments which belonged to the company as a whole.

From at least as early as 1498–9, the waits were provided with silver collars as a symbol of their office; a pledge from substantial citizens guaranteed their safe return. These collars were not the property of the waits, however, but of the town.

INSTRUMENTS

The 1627–8 agreement between Stephen Wilmott's widow and the surviving waits shows that some instruments were owned by the waits as a corporate body, while others were the property of individual members of the company.[59] Benet Prime, at the time of his death in October 1557, owned ten 'pypes of sondry sort*es*,' one sackbut, seven viols and violins, a flute, a 'neste' of 'vnp*er*fyte' viols, and 'vnp*er*fytt regall*es*' (a portable reed organ). In 1561–2 the town purchased 'an instrument callyd a bumbard,' doubtless for use by the town waits. In 1565–6 William Gibbons sued William Mason over his indebtedness in regard to 'a tenor hoeboye.' William Bird or his servant, John Chapman, owned a shawm: in 1590–1 Bird protested that William Gibbons had broken the staple and the reed of this instrument, and that the waits were thereby prevented from playing for a period of three days. Both Stephen Wilmott and his successor, John Browne, were sackbut players. At his death in 1640, William Tawyer owned a pair of virginals, five viols great and small, two violins, one sackbut, two citterns, and a cornett. Edmund Salter, at the time of his death in 1657, owned three lutes and three cornetts.

Clearly, the principal instrument of the town waits was the shawm: wait pipes were

varieties of shawms, a bumbard is a low shawm, while the 'tenor hoeboye' is a tenor shawm. But the waits were masters of other instruments as well, including keyboard instruments, viols, sackbuts, and cornetts.

Other Cambridge Musicians

Benet Prime is the most prominent case of an independent Cambridge musical entrepreneur, rivalled in the Records only by Thomas Luter, who was active from 1450–1 to 1458–9. At various times other resident musicians may be detected. Five musicians are known to have served as the lord of taps (pp 733–4). William Mason, who became entangled in a lawsuit with William Gibbons in 1565–6, was probably the same man as the Mason who played in the guild-hall at the command of the mayor and council in 1567–8. A census of the mid 1620s[60] reveals that Green Street, very near the centre of town, was the dwelling place of four musicians and their families:

> ...
> Michaell Pawmer musitian his wyfe and 2 daughters his Landlord m*aster* Alderman Lukin
> Widdow Cooke and one Child Inmate to the sayd Pawmer.
> ...
> Iohn Turner Musitian and 3 Children his landlord m*aster* Alderman Lukin. a Cottage
> ...
> Edmund Salter Musitian his wyfe and 2 Children his landlord: [a new] *(blank)* a new Cottage
> Edward Catchum Musitian his wyfe and 5 Children dwelling in his owne house.
> ...

Edward Catchum (or Ketcham) was probably a member of the town waits at the time of the census, but Edmund Salter did not join the company until later. On 4 August 1625 the vice-chancellor ordered that 'Michell Palmer musicion is presently to discharge his Company': hence Palmer must have been a rival to Stephen Wilmott as master of a company. John Turner has not been identified further.

A Robert Gibbons, possibly a descendant of William, lived as an innkeeper in Cambridge about this same time; he was a musician who in 1634–5 played for the mayor at Reach Fair. About 1635–6 a musician named Seatree, who had served as apprentice wait beginning *c* 1614, pressed a claim for membership in the company of university waits. Though his claim was rejected on the grounds that he was deficient in sight, incompetent, and disruptive, Seatree and his importunate wife continued to make claims on the university. The judgment delivered in the Seatree affair refers to 'an other musicion in the towne' in addition to the university waits.

While Michael Palmer and Seatree had been involved with independent companies of musicians, they and others may have earned a living as college chapel musicians, free-lance performers, or teachers: Joseph Mead's notebooks (Appendix 14) reveal that during this period certain students paid money to musicians, doubtless for private lessons.

Institutions and Documents

Most of the documents which provide evidence for dramatic and secular musical performance in Cambridge may be logically assigned to a local institution, whether college, university, town, parish, or guild. The following descriptions of Cambridge institutions, including documents and archives, are organized accordingly.

Institutional documents are listed under the institutions to which they logically belong rather than under the archives or libraries where they are currently housed. Thus, for example, a petition and a list of complaints by members of St John's College are listed and described as college documents even though they are currently housed in the university archives. Similarly, letters written by vice-chancellors which now reside in the British Library and royal mandates which now reside in the Public Record Office in London but which were intended to have statutory force in the university are listed and described as university documents.

Documents which cannot logically be assigned to a particular Cambridge institution are described separately: these include certain court or diplomatic documents, both English and foreign; private correspondence; personal reminiscences; and antiquarian collections and histories. To enable the reader to locate document descriptions where the category is not obvious, marginal codes have been supplied as a finding aid: see Symbols (vol 1, pp xv–xvi) for explanations.

Formal descriptions include full information on the present location of each document. For all university and college archival documents, the archives themselves are given as the location, regardless of where the archives are currently housed. The discursive introductions indicate the current physical location of each archive. For PRO documents, machine-stamped foliation is always preferred over manual foliation where the two co-exist. All documents cited in the Records and in Appendix 1 are described in detail; documents which appear only in the other Appendixes or in the Endnotes are briefly noted in the places where they are cited.

The Colleges

Unless otherwise noted, the following surveys of Cambridge colleges are based on Victoria County History, *Cambridge* (*VCH*), vol 3, pp 334–498. In general, only

histories written since the publication of the *VCH* are noted in the surveys; *VCH* may be consulted for older college histories.

Throughout this collection colleges are listed alphabetically rather than by seniority. Corpus Christi College is usually called Benet College in the Records. The college of Gonville and Caius, alphabetized under Gonville, is often and more familiarly referred to as Caius College. Though Clare, Gonville, Pembroke, and St Catharine's were historically called halls, all are now designated as colleges. Collectively the principal officers of all colleges are called heads; individually all Cambridge heads are called masters except at King's, which is governed by a provost, and at Queens', which is governed by a president. The head of King's Hall was called a warden.

Of the two principal institutions which were transformed into Trinity College in 1546, King's Hall is treated here as a separate college, whereas Michaelhouse is briefly discussed under Trinity College. Downing College, the present custodian of important town documents, was not founded until 1800 and is therefore not described.

The most important college documents for identifying dramatic performances are bursars' accounts, which often mention plays under such headings as 'Necessary expenses' or 'External expenses.' Supplementary collegiate references may occur in statutes, inventories, tower books, and miscellaneous documents. Tower books were notebooks kept in the treasury, which was often located in the tower, for the purpose of signing valuable college properties out and back in again. Tower books are one manuscript source in which cancellation has positive implications, for a cancelled entry implies that the costumes and props were checked out, used in a production, and safely returned.

CHRIST'S COLLEGE

Founded as God's House in 1439, Christ's College was refounded under its current name in 1505. At first this college served principally as an institution for training grammar school teachers, but in the sixteenth century it gave up this distinctive purpose and prepared its students for regular university degrees like all other Cambridge colleges.

Dramatic activity is recorded at Christ's from 1530–1 to 1567–8, but since the first reference occurs in the first extant account, plays may well have been performed earlier than 1530–1. Christ's eventually became the most puritan college in Cambridge, which may explain why performances apparently ceased for good after 1567–8. (This was the college of Milton, who inveighed against college plays, reserving his strongest words for those actors who were also prospective divines (Appendix 3, 1642).) Despite its puritanism, Christ's continued to support the town waits and in 1614–15 joined other colleges in making contributions toward the plays organized to entertain James I.

Christ's remains famous among drama historians for its production in 1544–5 of Thomas Kirchmayer's antipapal *Pammachius*, which gave rise to bitter epistolary skirmishing between Vice-chancellor Matthew Parker and Chancellor Stephen

Gardiner, bishop of Winchester. This college was also the source of the English-language play *Gammer Gurton's Needle*, published in 1575 but probably written in the early 1550s. Now thought to be from the pen of William Stevenson, *Gammer Gurton's Needle* is the only Cambridge dramatic text still widely read by students of English literature (Appendix 6:1).

The college archives are maintained in a dedicated room in the tower. A typewritten handlist entitled 'Christ's College Archives' is kept by the college archivist. Letters between Stephen Gardiner and Matthew Parker concerning the college production of *Pammachius* in 1544–5 are described among the vice-chancellors' letters (pp 790–1). The tutorial notebooks of Joseph Mead, also maintained in the archives, reveal financial details of undergraduate student life including payments for comedies, saltings, waits, and music lessons, for the period 1613 to 1638 (Appendixes 12, 14).

Accounts
Christ's College Archives, B1/1–7; 1530–1639; English; paper; *c* 300 leaves per volume; *c* 300mm x *c* 200mm; 1–3 foliated, 4–7 paginated (often incompletely or erroneously); bound in reversed calf (some modern rebinding in leather) over boards; B1/6 bound in tooled leather with flap and buckle, boxed.

B1/1	neat accounts 1530–43	B1/4	rough accounts 1585–1604
B1/2	neat accounts 1545–57, rough accounts 1570–83	B1/5	neat accounts 1581–1609
		B1/6	accounts 1609–26
B1/3	neat accounts 1557–80	B1/7	accounts 1622–39

Neither neat nor rough accounts survive for 1543–4, 1544–5, and 1580–1. Where B1/6 and B1/7 overlap, from 1622–3 to 1625–6, it is unclear which is the neat and which is the rough hand. B1/7 is cited in preference to B1/6, although a variant from B1/6 is noted for 1622–3.

Tutorial Notebooks of Joseph Mead
Christ's College Archives, T.11.1–4; 1613–38; English; paper; 156 to *c* 230 leaves per volume; 295–310mm x 95–100mm; foliated (some volumes incompletely; foliation of T.11.1 begins on 20th leaf, foliated as 19); stiff parchment binding.

Dates are given from the beginning of the first quarter to the end of the last quarter covered by each notebook, but within a given notebook not all students' records are complete for the entire range.

T.11.1	24 June 1613–24 March 1621
T.11.2	25 March 1621–23 June 1625
T.11.3	24 June 1625–24 December 1632
T.11.4	25 December 1632–24 March 1638

CLARE COLLEGE

Clare College was founded in 1326 as University Hall, but since 1346 has been called by the name of its benefactor, Elizabeth de Clare. (The historical Clare Hall, officially designated Clare College in the nineteenth century, must be distinguished from the modern graduate institution called Clare Hall, which is a recent foundation.)

Some of the college's early muniments were destroyed in a fire of 1521. Surviving accounts contain no payments for drama within the college, but frequent payments to entertainers. The first two account books, covering the years 1549–50 to 1610–11, record annual payments to the Cambridge waits, while the third, covering 1612–13 to 1641–2, preserves no town waits' wages but frequent payments for the university's entertainment of official guests.

The total absence in the accounts of any reference to college plays sorts oddly with external evidence such as Thomas Nash's description of a satiric attack on Gabriel Harvey and his two brothers, probably in the 1580s (Appendix 3, 1596); the performance of *Club Law c* 1599–1600; a play riot at the college (1611–12); and George Ruggle's *Ignoramus* (1614–15). In addition, like Queens', the college seems to have had an 'acting cha*m*ber' (1614–15), perhaps a room set aside permanently for the storage of costumes and the rehearsing of plays. In contrast to other colleges, Clare on at least one occasion financed a play not through the college bursary, but through assessments on individual members of the college. A letter to the vice-chancellor in 1615–16 reveals that those who financed *Ignoramus* expected to be repaid not by the college, but by the university. The cast list for *Ignoramus* (Appendix 7) reveals another unusual circumstance: actors were drawn not only from Clare, but from Christ's, Gonville and Caius, Pembroke, and Queens'.

Ignoramus, staged not at Clare but in Trinity College hall, was the most notorious play ever performed at Cambridge. King James returned to Cambridge for a second viewing; Ruggle's satire on lawyers provoked a spirited reaction in the form of poetic repartee and a prose tract (Appendixes 4, 5). The college library preserves George Ruggle's personal copy of Gian Battista della Porta's *La Trappolaria* (F.8.20), the source for *Ignoramus*: the few insignificant notations to the copy in Ruggle's hand, however, have been rendered even more insignificant by cropping. The library also preserves a manuscript copy of *Ignoramus*, not in Ruggle's hand.

The college archives have been maintained in a muniments room under the care of the bursar. The college recently appointed an archivist who is arranging a new repository. A preliminary catalogue is in preparation. Described in HMC, and by Emden, p xvii.

Accounts

Clare College Archives, Safe A:1/16; 1549–70; English; paper; 194 leaves; 415mm x 160mm; modern pagination; bound in stiff parchment and boxed (spine missing, back broken); outer edges of early leaves deteriorated.

Accounts
Clare College Archives, Safe A:1/2; 1571–1611; English; paper; *c* 300 leaves; 405mm x 145mm; unfoliated; bound in stiff parchment and boxed, title on spine: College Accounts Michaelmas 1571–Michaelmas 1610. A loose gathering, 1570–1 (415mm x 155mm), has been placed in the front of the volume.

Accounts
Clare College Archives, Safe A:1/3; 1612–70; English; paper; *c* 300 leaves; 400mm x 168mm; unfoliated; bound in stiff parchment (spine missing, back broken), title on spine: Michaelmas 1613–Lady Day 1670. A gap of about a year occurs between this and the previous volume.

CORPUS CHRISTI COLLEGE

Corpus Christi College, formerly also called Benet College (sometimes spelled Bene't, from St Benedict), was founded in 1352, the creation of the united town guild of Corpus Christi and the Blessed Virgin Mary. Until 1535 the college participated in the civic Corpus Christi procession (p 733). Fragmentary college accounts for 1380–1 and 1398–9 contain payments to musicians. Subsequent accounts from 1457–8 reveal that the tradition of hiring entertainers, including the town waits, continued essentially unbroken through 1641–2.

Although not a single text nor even a title of a Corpus Christi College play survives, substantial dramatic activity is recorded in the accounts for 1550–1 to 1557–8, for 1575–6 to 1581–2, and for the individual years 1596–7 and 1613–14. The Punter incident, reported in 1579–80, confirms a production in 1578–9 complete with stage keepers; similarly, the Evans incident points to a production in 1582–3.

Chapter book entries for 1621–2 and 1622–3 suggest that the college plays at this late date were satires in English. In the first of these two years members of the college denied that their recent plays had cast aspersions on the duke of Buckingham or on the recently fallen Francis Bacon. Despite this denial, the college agreed to perform no more plays in English except at Christmas or at the feast of the Purification and the day or days preceding this feast; all plays, moreover, whether in English or in Latin, had to pass the prior censorship of a senior official of the college. This legislation strongly implies that a performance occurred as late as 31 January 1623, but whether plays were staged after that date is not known.

The college archives, maintained in a dedicated muniments room, are mainly uncatalogued except for estate deeds. A full catalogue is currently in progress. Described by *HMC*, and by Emden, pp xviii–xix.

College Accounts 1398–9
See Corpus Christi Guild Minutes (p 801).

Accounts 1
Corpus Christi College Archives; 1376–1485; Latin; paper; 228 leaves; 290mm x 100mm;

foliated; recently rebound in leather over boards, in slip-case, title on spine: Registrum Accounts 1376–1484.

This volume is made up from fragments, including early inventories and various early accounts, arranged in a somewhat confused and irregular manner. The accounts which begin just before 1400 are not bound up in order, while accounts from *c* 1430 to 1446 are fairly regular. The final gathering overlaps with Accounts 2.

Accounts 2
Corpus Christi College Archives; 1469–1510; Latin; paper; 194 leaves plus four Liber Communarum gatherings (see below); 315mm x *c* 115mm; foliated; recently rebound in leather over boards, in slip-case, title on spine: College Accounts 1469–1510.

There is a gap in the accounts from 9 May 1475 to 24 May 1477. The accounts do not follow the academic year, but begin on the date the master of the college took office. Thus the beginning date changes when a new master is chosen.

Audits 1
Corpus Christi College Archives; 1550–80; Latin; paper; i + *c* 300 + i; 310mm x 212mm; nine booklets bound up in one volume, first booklet paginated, the rest unfoliated; modern leather binding over boards.

The first booklet is for 1550–1. The next three booklets cover five years each: 1552–3 to 1558–9 (except 1554–5 and 1555–6); 1559–60 to 1563–4; 1564–5 to 1568–9. The 'Final adjustments' from these three booklets are all written across entire openings. The original opening for 1568–9 has been pasted shut, probably because it contained errors; the corrected accounts are written across the next opening. The remaining booklets cover one year each, from 1575–6 to 1579–80.

Audits 2
Corpus Christi College Archives; 1578–90; Latin; paper; i + *c* 200 + i; *c* 345mm x 235mm; unfoliated; somewhat irregular booklets; modern leather binding over boards. Made up of booklets 1580–1 to 1589–90 except for 1587–8; also of miscellaneous papers of accounts, including an account of 1578–9.

Audits 3
Corpus Christi College Archives; 1590–1678; Latin; paper; i + *c* 500 + i; 427mm x 275mm; paginated to p 603, sometimes erroneously (eg, 448, 449, 4410, 4411, etc); modern leather binding over boards.

Liber Albus
Corpus Christi College Archives; 1457–67; Latin; paper; 70 leaves; 300mm x 230mm; contemporary foliation; paper booklets bound in with portions of single leaves; recently

repaired, rebound in stiff parchment. Also known as Master John Botwright's Book: Botwright's expense accounts occur on ff 37–78.

Liber Communarum
Bound in at the back of Accounts 2 (see above); 1516–61; Latin; paper; 36 leaves (four gatherings); 315mm x 115mm; foliated.

Chapter Book
Corpus Christi College Archives; 1569–1626; Latin and English; paper; ii + *c* 132 + iii; 418mm x 270mm (352mm x 205mm); ink pagination irregular as a consequence of rebinding (1–154, 259–64, 273–82, 291–2, 155–79, 190–256, plus odds and ends recently bound in); bound in half-leather, title on spine: C.C.C.C. CHAPTER BOOK 1569–1626.

EMMANUEL COLLEGE

Emmanuel College, established during several years of negotiations and planning, was dedicated in 1587, though its earliest undergraduates matriculated in 1584. Bursar's accounts contain payments to musicians from 1597–8 to 1641–2 but no evidence of college involvement in drama, apart from payments for the comedies of other colleges in 1614–15, 1628–9, and 1631–2.

Though Emmanuel's puritan tendencies may well have precluded dramatic performances within the college, several play texts are attributed to college members: *Clytophon*, apparently written by William Ainsworth *c* 1625 and *Pseudomagia*, by William Mew *c* 1626 (Appendix 6:1). Unfortunately, the bursar's accounts which might have shed light on performances are missing for the period 1622–8. *Masquerade du Ciel*, *c* 1640, probably by John Sadler, may be a closet play (Appendix 6:3). (For a doubtful ascription of *Leander* to Emmanuel, see Appendix 6:1.)

The college library contains an extensive collection of college plays, among which only *Pseudomagia* is at all likely to have been performed at Emmanuel. The college muniments, housed within the college library, are listed in a typescript catalogue. Described by *HMC*.

Bursar's Accounts
Emmanuel College Archives, BUR.8.1; 1591–1621; English; paper; 122 leaves; 345mm x 108mm; pencil pagination (rectos only); bound in reversed calf over boards, spine broken, title on p 1: A book of expenses....

Accounts generally follow half years. They are defective for part of October 1594 to 12 October 1597, and for October 1598 to October 1603. The second half of the volume consists of inventories.

Bursar's Accounts
Emmanuel College Archives, BUR.8.2; 1628–1720; English; paper; *c* 300 leaves; 390mm x

150mm; unfoliated; bound in stiff parchment, recently repaired. Original first leaf, headed 'Expences since Sept*ember* 29 ⟨1628⟩' bound in as second leaf by error.

Steward's Accounts
Emmanuel College Archives, STE.15.1; 1627–37; English; paper; *c* 75 leaves; 315mm x 208mm; unfoliated; binding missing, some leaves loose, boxed.

GONVILLE AND CAIUS COLLEGE

Gonville and Caius College, founded as Gonville Hall in 1349, was refounded under Dr John Caius (pronounced 'keys') in 1557, whence its name is often shortened to Caius College. The statutes of 1573 forbade attendance at plays outside the college but allowed private plays; nevertheless, there is no evidence that Dr Caius countenanced plays in the college during his tenure.

After Dr Caius' death in 1573 the mastership passed to Thomas Legge, who held the post until 1607, not without controversy.[61] Legge composed two plays while master of Caius, but his *Richardus Tertius* was performed by St John's College (1578–9), while his *Solymitana Clades*, or *Destruction of Jerusalem*, possibly intended for St John's, was never produced at all (Appendix 6:3). (Legge's likeness is preserved in a funerary statue in the college chapel.)

While the Punter incident reported in 1579–80 refers to a Caius College stage keeper in the previous year, no other evidence points to performances at Caius during Legge's tenure as master. Bursar's books, which survive from after 1609, contain only a single reference to a performance in the college, a comedy in 1615–16. The only surviving play text which has been associated with this college, *Euribates*, probably by Aquila Cruso, is therefore assigned tentatively to this date (Appendix 6:1).

A recent history of the college is Christopher Brooke, *A History of Gonville and Caius College* (Woodbridge, Suffolk, 1985). The college archives are maintained in a dedicated muniments room. The Registrum Magnum catalogue of 1657–1976 is supplemented by card catalogues of estate deeds, maps, and architectural plans. Described in HMC; by John Venn, *Biographical History of Gonville and Caius College*, vol 3 (Cambridge, 1901), 263–70; and by Emden, p xviii.

Bursar's Book
Gonville and Caius College Archives; 1609–34; Latin and English; paper; iii + 768 + iv; 335mm x 200mm; not foliated (64 numbered gatherings of twelve leaves each); 20th c. binding in half-leather and buckram over boards.

Statutes
Gonville and Caius College Library, 755/370; 1573; Latin; parchment; i + 34 + i; 280mm x 185mm (210mm x 132mm); foliated; bound in stamped leather over boards, with ties, spine repaired with reversed calf.

Annals
Gonville and Caius College Library, 759/421; *c* 1655; Latin; paper; *c* 350 leaves; 190mm x 148mm; paginated to p 216; bound in leather over boards, spine repaired.

The earlier annals to 1603 are GCL: 756/371. This continuation (1603–55) is by William Moore, fellow, in the hand of Moses Howe, who also wrote the Caius College copy of Buck's Book (p 795).

JESUS COLLEGE

Jesus College was founded in 1496. Impoverished in its early years, the college at first suffered the loss of many of its most competent fellows to other colleges. In the latter half of the sixteenth century, however, Jesus increased in wealth and power, and was better able to hold its own.

From 1563–4 onward Jesus College hired the town waits for annual performances. Expenditures on plays are first recorded in 1561–2, the second year of accounts in the surviving audit books. In 1562–3, 1563–4, and 1579–80, classical comedies are recorded by title. In 1581–2 the college staged a play written by a fellow, Michael Murgatroid's *Puer Vapulans*. Further payments occur irregularly over the years, with a final recorded performance in 1622–3.

In 1567–8 and 1568–9 plays were performed in the college chapel, as they often are today. During Christmas 1577–8, by contrast, the college paid 'towardes the Stage & other charges of the Comoedie pleyed publiklie in the Hawlle.'

Jesus College plays are discussed by Arthur Gray and Frederick Brittain, *A History of Jesus College, Cambridge*, 2nd ed (London, 1979), 68–9. The college archives are maintained in a dedicated muniments room. A comprehensive typescript catalogue runs to many volumes. Described by HMC; see also Emden, p xx.

Audit Books
Jesus College Archives, A/C 1.2–3; 1560–99, 1599–1643; English; paper, with 2 parchment leaves (former paste-downs?); *c* 550 leaves per volume; 325mm x 225mm (A/C 1.2), 345mm x 235mm (A/C 1.3); ink pagination every tenth page (final pages blank in both volumes); blind-stamped leather binding over boards, titles on spines: AUDIT BOOK (with dates); some repairs, some tabs, A/C 1.2 has 2 torn leaves, with inventories, at end.

KING'S COLLEGE

King's College, one of the more prominent colleges in Cambridge from its foundation by Henry VI in 1441, maintained a relative independence from other Cambridge colleges and even from the university until near the close of the nineteenth century. Among its idiosyncratic features was the practice of accepting scholars exclusively from Eton College.[62] The college statutes of 1442–3 authorized the ceremony of the

boy-bishop, which was celebrated on St Nicholas' Day (6 December) from at least 1450–1 to 1534–5 (p 731).

Unparalleled evidence of dramatic activity survives for King's College from the second half of the fifteenth century. The college was visited by players from local and distant parishes, by amateur and professional musicians, and by such professional companies as the king's players. The college also produced its own disguisings on an average of once every three years from 1456–7 to 1489–90, and produced its own plays from 1465–6 (pp 710–11).

Henry Medwall, a King's College scholar from 1480 to 1483, is the first English playwright known by name. During the 1490s Medwall composed *Fulgens and Lucres* and *Nature* for his patron, John Morton, chancellor of England and archbishop of Canterbury. Medwall's plays, evidently performed for Morton's household at Lambeth Palace, may be as close as we will ever get to the fifteenth-century disguisings and plays at King's College.[63]

Christmas plays were common fare at King's during the first half of the sixteenth century. In Edward VI's protestant reign the college transformed liturgical garments into playing gear, but in 1552–3 and 1554–5, in the Catholic reign of Mary, the college changed the garments back to their original use.

A sensational production of Euripides' *Hippolytus* in 1552–3 featured thunder, lightning, and live hunting dogs, but the college's greatest dramatic triumph occurred in 1563–4, during Queen Elizabeth's visit to Cambridge. King's was responsible for two of the four plays prepared for the event. The traditional stage which the college erected in its hall was deemed insufficient by the queen's surveyors, who at their own expense built a huge stage in the magnificent King's College chapel.

After 1564 performances are occasionally recorded at King's. *Pastor Fidus*, by an unknown author, was evidently performed at King's about 1604–5 (Appendix 3), while in 1606–7 the college produced two English comedies. The last known production by King's was Phineas Fletcher's *Sicelides*, staged in Trinity College hall for the visit of James I in 1614–15 (Appendix 6:1).

The college archives are maintained in a dedicated muniments room. A handwritten catalogue, drawn up in 1808, has been updated from time to time. Some unsorted items in storage boxes are listed in a recent, handwritten notebook; further cataloguing is in progress. Described by HMC; by John Saltmarsh, 'The Muniments of King's College,' CAS: *Proceedings*, 33 (1933), 83–97; and by Emden, pp xix–xx.

Libri Communarum

King's College Archives; 1447–1664; Latin; paper; most *c* 300mm x *c* 110mm, from vol 12 onward size becomes more variable: smallest 290mm x 105mm, largest 435mm x 170mm; mostly unfoliated; originally separate booklets gathered into volumes, bound in leather over boards; many bindings broken, some volumes recently rebound. The booklet for 1549–50, which escaped being gathered into a larger volume, retains its original stiff parchment cover.

The Liber Communarum series is organized as a sequence of weekly accounts. Since most volumes are unfoliated, excerpts transcribed in the Records are identified by the week in which they occur. Thus 'Christmas' means that the item occurs in Christmas week, while 'Christmas + 5' means that the item occurs in the fifth week after Christmas.

Those parts of vols 8 and 9 which record provisions rather than commons are omitted from the following list. The list is otherwise complete to 1539–40, but then skips to 1614–15 for the only subsequent item cited in the Records.

1.1	1447–8	7.2	1483–4
1.2	1450–1	7.3	1484–5 (defective)
1.3	1451–2	8.6	1487–8
2.1	1455–6	9.1	1486–7
2.2	1459–60	9.2	1488–9
2.3	1460–1	9.5	1490–1
2.4	1461–2	10.1	1494–5
2.5	1462–3 (defective)	10.2	1495–6
3.1	1466–7	10.3	1498–9
3.2	1468–9	11.1	1511–12
4.1	1471–2	11.2	1513–14
4.2	1472–3	12.1	1517–18
4.3	1475–6	12.2	1527–8
5.1	1476–7	13.1	1528–9
5.2	1477–8	13.2	1529–30
6.1	1479–80	14.1	1534–5
6.2	1481–2	14.2	1539–40
6.3	1482–3	25.5	1614–15
7.1	1482–3 (continuation)		

Mundum Books

King's College Archives; 1447–present; Latin; paper; 295mm x 110mm (vols 1–7), 305mm x c 210mm (vols 8–27); foliated through vol 9 only; originally separate booklets gathered into volumes, bound in reversed calf over boards, spines repaired.

1.1	1447–8	4.2	1466–7
1.2	1448–9	5.1	1467–8
2.1	1449–50	5.2	1468–9
2.2	1450–1	6.1	1469–70
2.3	1453–4	6.2	1472–3
2.X	1454–5 (fragment)	6.3	1473–4
3.1	1456–7	7.1	1476–7
3.2	1457–8	7.2	1478–9
3.3	1458–9	8.1	1482–3
4.1	1465–6	8.2	1488–9

8.3	1489–90	11.1–5	1535–46 (except 1537–41, 1542–4)
8.4	1492–3	12.1–5	1547–53 (except 1550–1)
8.5	1496–7	13.1–5	1553–8
8.6	1498–9	14.1–5	1558–9 (except 1559–60)
9.1	1499–1500	15.1–5	1564–9
9.2	1500–1	16.1–6	1569–75
9.3	1502–3	17.1–6	1575–81
9.4	1503–4	18.1–6	1581–7
9.5	1506–7	19.1–6	1587–93
10.1	1507–8	20.1–6	1593–9
10.2	1508–9	21.1–6	1599–1605
10.3	1509–10	22.1–6	1605–11
10*bis*.1	1510–11	23.1–6	1611–17
10.4	1515–16	24.1–6	1617–24 (except 1619–20)
10.5	1518–19	25.1–6	1624–30
10*bis*.2	1524–5	26.1–6	1630–6
10.6	1532–3	27.1–6	1636–42

A broken series of Particular Books from 1548, bound in stiff parchment, very incomplete in earlier years, contains the rough accounts which were subsequently transferred to the Mundum Books.

College Accounts
King's College Archives; 1450–1604; Latin; paper; 300mm x 110mm (vols 1–4), *c* 455mm x *c* 150mm (vols 5–6); unfoliated; originally separate booklets gathered somewhat haphazardly into volumes by size, bound in reversed calf over boards, spines broken.

The bulk of the booklets are bursar's accounts and provosts' accounts from 1455–6 to 1490–1. Other booklets include payments for 'stipendarij' (probably mercenary soldiers) sent to the king at Northampton on 4 July 1450, a Liber Stauri 1503–4, and a college inventory 1598. Bursars' accounts form the basis of contemporary Mundum Books.

Inventory
King's College Archives; 1506–84; Latin and English; paper; ii + 194; 310mm x 212mm; foliated to f 115; bound in stiff parchment (somewhat decayed), with broken ties. Contains many separate inventories.

Statutes
King's College Archives; 1443; Latin; parchment; vi + 59 + ii; 318mm x 225mm (180mm x 110mm); foliated; bound in double limp parchment (boards apparently lost).

Hatcher's Book
King's College Library, Misc. 74/1; 1661; English; paper; 193 leaves; 356mm x 232mm;

foliated in pencil; bound in reversed calf over boards, title on spine: King's College. Catalogue of the Provosts, Fellows, Scholars. Hatcher & Scott. John Hall's Transcript (1645–1661); on title page: First gathered by Mr. Thomas Hatcher fellow of this College, of the yeare 1555. untill ye yeare 1562. and since continued by John Scott. Coroner of this College, untill the yeare 1620. In hand of John Hall to 1661.

Original not traced. Twelve other copies of Hatcher's Book are KCL: Misc. 74/2, 74/3, 74/4, and 74/5; GCL: 173/94, pp 119–202; Bodl.: Rawlinson B.261, B.274, B.276, and Tanner 381; BL: Add. 5954, Add. 5955 (transcript by Cole), and Harley 6114 (*DNB*, s.v. *Hatcher, Thomas*, cites Harley 614 in error for Harley 6114). KCL: 74/1 has been preferred above all others because it is among the earliest and most fully exemplifies the tabular format which must have characterized the original. Not all copies of Hatcher's Book contain all entries cited in the Records.

KING'S HALL

King's Hall was founded by 1317, then refounded in 1337. In 1546, after the completion of its second century, the college was dissolved by order of Henry VIII. Then its grounds, buildings, and members were absorbed into the newly founded Trinity College. During most of its life King's Hall was a college of great power and prestige, as befitted a royal foundation. Until the early fifteenth century its main purpose was to provide an education to the children of the royal chapel.[64] This purpose may explain the prominence of music in the college records of the fourteenth century.

The great historical value of the King's Hall account books has been acknowledged by Emden, p xvi: 'So long a sequence of domestic records written in book form on paper has no parallel in any other college in Oxford or Cambridge.' The account books provide abundant documentation for a period in which testimony from other colleges is scarce. Though laconic and repetitive, the accounts reveal that the fourteenth century was a period of intense musical activity: in 1362–3, 1364–5, and 1365–6 payments are recorded to several dozen entertainers each year. Most entertainers probably performed in the college hall, but some played at Great St Mary's Church, which had been appropriated by the college in 1343, and at All Saints' Church, which lay opposite the college's eastern gate.

King's Hall produced the first known classical play in either Cambridge or Oxford: in 1510–11 the college paid for a comedy of Terence, and a similar payment was made in 1516–17 to Vice-master Thrope, whose pupils performed a play, again by Terence. But if King's Hall initiated the tradition of classical drama at Cambridge, it was left to other colleges to carry the tradition forward, for no subsequent performances are recorded in the accounts.

A recent history of the college is Alan B. Cobban, *The King's Hall*. The archives of King's Hall are maintained by Trinity College (see below). J.W. Clark's handwritten 'Catalogue of those Muniments of King's Hall which concern Cambridge'

(1908) is kept in the archives. Described by HMC (under Trinity College); by Emden, p xvi; and by Cobban, *The King's Hall*, 6–8, 321.

Accounts
Trinity College Archives, King's Hall Accounts, vols 1–26; 1338–1544; Latin (some English in 16th c.); paper; *c* 305mm x *c* 230mm (vol 24 irregular: smallest 320mm x 215mm, largest 340mm x 260mm); foliated; originally separate booklets gathered into volumes, late 17th c. binding in leather over boards, volume numbers and regnal years stamped on spines. Fragments, including some very decayed ones, are maintained separately in Box 29.A-B.

In the following list, annual booklets are designated by the folio ranges currently assigned to them in the MSS. The designation 'ff' is omitted in the list. Most dates have been assigned on the basis of contemporary covers bearing regnal dates; others have been supplied from a combination of antiquarian dating and internal evidence. Difficulties of dating are discussed in endnotes.

The chronology of accounting booklets from the reign of Edward IV presented a special problem because his regnal years appear to have been used to refer to the college's Michaelmas to Michaelmas academic years by a system unusual in these accounts. Normally, the regnal year is used to designate the Michaelmas to Michaelmas year beginning in that year, eg, the account dated 1 Richard III is apparently for the year running from Michaelmas 1483, which is Michaelmas 1 Richard III, to Michaelmas 1484, which is Michaelmas 2 Richard III. But during the reign of Edward IV, possibly because his reign began in March, the college accountants seem to have used the regnal year to designate the Michaelmas to Michaelmas year ending in that year, eg, the account dated 1 Edward IV is apparently that for the year running from Michaelmas 1460, which is Michaelmas 39 Henry VI, to Michaelmas 1461, which is Michaelmas 1 Edward IV. Interestingly, this is the same as the system used by the Exchequer in its correlation of Edward IV's regnal years to its Michaelmas to Michaelmas accounting year.

Volume 1

1–17	1337–8
18–31	1338–9
32–41	1340–1
42–8	1339–40
49–56	1341–2
57–69	1342–3
70–82	1343–4
83–94	1344–5
95–110	1346–7
111–26	1347–8
127–41	1349–50
142–56	1350–1
157–62	1351–2
163–77	1354–5

Volume 2

1–14	1356–7
15–28	1359–60
29–42	1360–1
43–64	1361–2
65–83	1362–3
84–90	1363–4
91–112	1364–5

113–32	1365–6
133–45	1366–7
146–51	1370–1
Volume 3	
1–27	1389–90
28–49	1388–9
50–53	1387–8 (fragment)
54–75	1386–7
76–82	1384–5
83–91	1385–6
92–103	1383–4
104–21	1382–3
122–35	1377–8?
Volume 4	
1	cover of 1390–1
2–4	undated list of books
5–9	reportorium, 1361–2
10–14	undatable fragments
15–36	1393–4
37–54	1395–6
55–70	1394–5
71–87	1396–7
88–106	1390–1?
107–121	1397–8
122–158	1398–9
Volume 5	
1–17	1387–8 (continuation)
18–40	1399–1400
41–52	1402–3
53–71	1403–4
72–87	1413–14
88–100	1405–6
101–12	1409–10
113–25	1408–9
126–44	1410–11
145–65	1411–12
166–84	1412–13
Volume 6	
1–14	1415–16
15–35	1414–15
36–56	1416–17
57–79	1417–18
80–103	1418–19
104–21	1419–20
122–39	1420–1?
140–53	1421–2
Volume 7	
1–16	1422–3
17–34	1423–4
35–53	1424–5
59–72	1425–6
73–92	1426–7
93–110	1427–8
111–29	1428–9
130–48	1429–30
Volume 8	
1–17	1430–1
18–39	1431–2
40–60	1432–3
61–86	1433–4
87–111	1434–5
112–38	1435–6
Volume 9	
1–30	1436–7
31–59	1437–8
60–92	1438–9
93–123	1439–40
148–73	1440–1
Volume 10	
1–27	1441–2
28–50	1442–3
51–81	1443–4
82–116	1444–5
117–52	1445–6
153–75	1446–7
Volume 11	
1–32	1447–8
33–60	1448–9
61–85	1449–50
86–117	1451–2
118–49	1452–3

150–76	1453–4
Volume 12	
1–31	1454–5
32	miscellaneous receipts, probably for Trinity College property *c* 1546
33–4	1455–6 (cover only)
35–59	1456–7
60–87	1457–8
88–122	1458–9
123–68	1459–60
Volume 13	
1–43	1460–1
44–50	1462–3
51–80	1464–5
81–106	1463–4
107–22	1466–7
123–61	1465–6
Volume 14	
1–34	1467–8?
35–64	1470–1
65–88	1469–70 (fragments)
89	1470–1 (fragment)
90	undated rough notes
91–116	1471–2
117–42	1473–4
Volume 15	
1–28	1472–3
29–58	1474–5
59–86	1475–6
87–106	1476–7
107–22	1478–9 (partial duplicate)
123–7	inventory of college valuables 1477–8
128–59	1477–8
Volume 16	
1–26	1478–9 (full version)
27–46	1479–80
47–74	1480–1
75–99	1481–2
100–23	1482–3
Volume 17	
1–27	1493–4
28–49	1515–16
50–70	1485–6
71–100	1484–5
101–26	1483–4
Volume 18	
1–25	1486–7
26–47	1487–8
48–68	1488–9
69–93	1489–90
94–122	1490–1
123–50	1491–2
151–80	1492–3
Volume 19	
1–27	1494–5
28–48	1495–6
49–77	1496–7
78–102	1497–8
103–46	1498–9
147–77	1499–1500
178–207	1500–1
Volume 20	
1–27	1501–2
28–60	1502–3
61–91	1503–4
92–115	1504–5
116–49	1505–6
150–85	1507–8
186–212	1508–9
Volume 21	
1–38	1514–15
39–72	1513–14
73–87	1512–13
88–124	1511–12
125–57	1510–11
158–83	1509–10

Volume 22	
1–38	1517–18
39–68	1518–19
69–98	1519–20
99–134	1520–1
Volume 23	
1–33	1521–2
34–70	1522–3
71–104	1523–4
105–33	1524–5
134–70	1525–6
171–84	1526–7
Volume 24	
1–39	1528–9
40–72	1529–30
73–116	1530–1
117–60	1532–3
161–84	1527–8
Volume 25	
1–44	1534–5
45–80	1535–6
81–118	1536–7
119–51	1537–8
Volume 26	
1–38	1539–40
39–77	1541–2
78–123	1542–3
124–60	1543–4
161–97	1516–17

MAGDALENE COLLEGE

Magdalene College was founded in 1542 on the remains of a decayed institution called Buckingham College. (The name is pronounced 'maudlin'; the final 'e' serves by modern convention to distinguish the college from Magdalen College, Oxford.) Magdalene began as the poorest of all Cambridge colleges and retained this dubious distinction for virtually all of the period up to 1642. Payments to musicians, probably Cambridge waits, occur from 1575–6 to 1587–8, and again from 1599–1600 to 1605–6. Magdalene contributed to the support of Cambridge plays for James I in 1614–15; this is the only record in which the college is mentioned in connection with plays.

Magdalene's archives, maintained in the college library, are catalogued in a typescript list entitled 'Hand List of Official Archives' (1980). Described by *HMC*.

Register

Magdalene College Archives, B/421; 1575–1695; English; paper; 264 leaves; 290mm x 190mm; numbered by openings (left-hand page designated 'a,' right-hand page 'b'); bound in leather over boards, spine repaired, title on spine: MAGD. COLL. REGISTER No. I 1575–1695.

PEMBROKE COLLEGE

Pembroke College, founded in 1347, was called Pembroke Hall until modern times. Only five entries from the college account book are cited in the Records, and each is of a different kind. An uncancelled entry of 1569–70 and a cancelled entry of 1571–2 record payments to waits: John Mere's diary of 1556–7 gives substance to these

entries, for Mere notes that the waits played for the college feast on New Year's Day.

A unique entry in the accounts gives evidence of a college play in 1585–6. While no other internal records point to the college's involvement in drama, university records show that Thomas Mudd, a Pembroke student and subsequently a musician of some prominence, brought notoriety to himself and to his college in 1582–3 when he was committed to the Tolbooth prison for poking fun at the mayor in a play. The Miles Moses affair of the same year reveals that the play was performed in the college. In 1614–15 the college contributed to the entertainment of James I, and in 1632–3 to the costs of plays for the royal visit during the previous year.

Philip Kynder's lost *Silvia* and two lost plays by William Holles, including a Latin play of unknown title and an English comedy called *The Country Court*, were perhaps all closet dramas (Appendix 3, 1615; 1640).

The college archives, maintained in a dedicated muniments room, were catalogued by Gilbert Ainslie (1843–6) and are listed in an 'Index of Documents.' Described by *HMC*, and by Emden, p xvii.

Treasury Accounts
Pembroke College Archives Mαx; 1557–1642; Latin and English; paper; ii + *c* 340 + ii; 420mm x 275mm; foliated to f 200; bound in stamped leather over boards, hinge broken, title on spine: TREASURY ACCOUNTS 1557–1642.

PETERHOUSE

Founded in 1284, Peterhouse is the oldest of the Cambridge colleges. For most of its history it has also been among the smallest. The college statutes of 1344 discouraged the fellows from watching plays and other frivolous games. Nevertheless the Peterhouse computus rolls, which constitute the second most important sequence of early Cambridge bursarial documents after the King's Hall accounts, reveal that the college supported music and later drama within its own walls. The computus rolls record annual payments to the waits of Cambridge from 1396–7 to 1641–2. During this 245-year period, the amount was adjusted only once: from the 12d recorded through 1445–6, the amount was raised by 1450–1 to 16d. From at least as early as 1429–30, and by inference as early as 1414–15 or even 1403–4, the college gave money to girls of the parish church of Little St Mary's for dancing at the church dedication feast. (This church served the college as a chapel until 1632, when a chapel was built within the college walls.)

Five plays and perhaps a sixth are recorded for Peterhouse. Four are noted in the computus rolls for 1562–3, 1571–2, 1572–3, and 1575–6. A fifth reference occurs in the churchwardens' accounts of Great St Mary's for 1567–8. A sixth play may have been performed about 1580–1: according to Thomas Nash, members of the college put on a satire called *Duns furens* or *Dick Harvey in a frensie*: 'Whereupon Dick (ie,

Richard Harvey, the brother of Gabriel) came and broke the Colledge glasse windowes; and Doctor Perne ... caused him to be fetcht in, and set in the Stockes till the Shew was ended' (Appendix 3, 1596). Although the incident may be a fabrication, the computus roll of 1577–8 confirms the existence of the college stocks, while evidence from other colleges confirms both the cruelly satirical nature of many plays during the last decades of the sixteenth century and the frequent breaking of glass windows.

The Peterhouse archives are kept in a dedicated muniments room, where they are maintained by the college archivist. Described by HMC; by T.A. Walker, *A Biographical Register of Peterhouse Men*, vol 1 (London, 1927), vii–viii; by Emden, p xv; and by [Roger W. Lovatt], 'The Early Archives of Peterhouse,' *Peterhouse Record* (1975–6), 26–38.

Computus Rolls

Peterhouse Archives; 1374–1642; Latin; parchment; mostly rolls of several membranes serially attached; length variable, width generally 350–80mm (widest 460mm), full skins 1562–3 to 1624–5 (*c* 940mm x *c* 630mm) folded lengthwise and rolled; membranes not numbered; rolls for 1522–3 and 1544–5 defective.

Rolls survive for the following years:

1374–5	1438–9	1462–3
1388–9	1441–2 (defective)	1463–4
1396–7	1445–6	1464–5
1403–4	1447–8	1466–7
1411–12	1450–1	1469–70
1414–15	1455–6 (defective)	1470–1
1415–16	1456–7	1472–3
1417–18	1457–8	1474–5
1424–5	1458–9	1488–9
1425–6	1459–60	1491–2
1429–30 (possibly 1430–1)	1461–2	1493–4

1499–1567 (except 1505–6, 1507–10, 1511–12, 1513–16, 1517–18, 1519–20, 1524–6, 1528–9, 1531–2, 1534–7, 1541–2, 1543–4, 1548–50, 1552–8, 1560–1, 1565–6)
1568–1642 (except 1621–2, 1627–8, 1630–1)

A duplicate roll for 1593–4 was formerly marked 1598–9. A copy of the 1622–3 account occurs in the college register. The rolls employ a tabular format from 1635–6 onward.

Statutes

Peterhouse Archives; *c* 1344; Latin; parchment; 16 leaves; 310mm x 210mm; bound in

soft parchment with cloth wrapper, sewn with 3 cords sealed on the outside, stored as a roll.

QUEENS' COLLEGE

Queens' College claims to have been founded by two queens. Originally founded in 1446 as St Bernard's College, it was refounded in 1448 by Margaret of Anjou and again by Elizabeth Wydevill in 1475. (The placement of the apostrophe and the absence of an article distinguish this college, by modern convention, from The Queen's College, Oxford.) Erasmus, who resided at Queens' from 1511 to 1514, gave encouragement to the study of Greek throughout the university. Among Erasmus' spiritual descendants was Thomas Smith, admitted to Queens' in 1526 and made a fellow in 1530. Together with John Cheke of St John's College, Smith was passionately involved in a project to recover the original pronunciation of ancient Greek. In a book on this hotly debated subject, he recalls a performance of Aristophanes' *Plutus* which he presented at St John's *c* 1535–6, pronounced according to the new method.

The formal college accounts are somewhat erratic in their recording of payments for music and plays. Though the volumes begin in 1484, the first payment for entertainment occurs only in 1518–19. Few subsequent payments are made to musicians for general entertainment and virtually no annual payments to the town waits. Nevertheless, rough accounts in the few bursar's books which survive from 1612–13 to 1641–2 show steady annual payments. In sum, the Magnum Journale accounts give only a partial picture of entertainment at Queens'.

A single payment for a comedy of Plautus is recorded in 1522–3. From 1536–7 onward, the accounts contain numerous and detailed payments for stages, costumes, and the waits who performed at the plays. Though the accounts are silent again from 1554–5 to 1560–1, costume lists of 1554–5 and 1557–8, and the revised college statutes of 1558–9 suggest that performances continued unabated.

Queens' College joined St John's and Trinity as one of the three most active producers of plays. In 1546–7, following the example of St John's, the college made play production a statutory requirement. Although Queens' had an elaborate stage from at least as early as 1540–1, large sums were expended on a new stage for the hall in 1546–9. This demountable stage, with its attendant scaffolds for seating, was possibly the original of the elaborate stage described in exacting detail in a college inventory of 1639–40 (pp 688–93). The hall in which the plays were staged survives intact, although a thoroughgoing redecoration in 1732–4 has changed its superficial appearance considerably. Queens' reserved a room for use as an 'acting Chamber,' probably for rehearsals. Costumes were stored in the treasury. (For a theory that Queens' College constructed a separate theatre in 1637–8, see Appendix 11.)

Queens' was the only college other than Trinity which continued to produce plays in the 1630s. A strong sense of rivalry between the two colleges surfaced in the 1631–2

productions for Charles I and his queen. The Queens' College play was Peter Hausted's *The Rival Friends*. (Five songs composed for this play by George Jeffreys survive in a British Library manuscript (Appendix 15).) The Trinity College play was Thomas Randolph's *The Jealous Lovers*. Most witnesses judged the Queens' play a disaster, Trinity's a triumph. In the aftermath of the royal visit the vice-chancellor, Henry Butts, who had strongly backed the Queens' College play, committed suicide. Butts was severely depressed as a consequence of a three-year battle against outbreaks of the plague in the town and of a scandalous rush for academic degrees which had occurred during the royal visit. In the opinion of at least three contemporary commentators, however, the principal cause of the suicide was the king's disapproval of the play on which Butts had, in effect, staked his reputation.

Most items from the college muniments are currently housed in the University Library (Manuscripts Room), while a few remain in the college. A manuscript catalogue is kept in the college library. Typescript lists are available in the University Library Manuscripts Room. Described by HMC; by J.F. Williams, 'The Muniments of Queens' College,' CAS: *Proceedings*, 27 (1926), 43–8; and by Emden, p xx.

Magnum Journale

Queens' College Archives, Books 1–6; 1484–1691; Latin and English; paper; *c* 200 leaves per volume; smallest 300mm x 212mm, largest 428mm x 290mm; foliated; Books 1–4 bound in leather over boards (modern), Book 5 in original stiff parchment, repaired, Book 6 in tooled leather over boards (all hinges repaired), titles on spines: JOURNALE COLL. REGIN. (with dates).

Book 1	1484–1517	Book 4	1560–88
Book 2	1517–35	Book 5	1588–1616
Book 3	1535–60	Book 6	1616–42

Book 1 is not cited in the Records. Book 6 runs through December 1642 and resumes with the 1660–1 academic year. The series runs to eight volumes, 1484–1835. The accounts are organized on a monthly basis rather than by terms, and all of September is included in the accounts for the year beginning at Michaelmas. September entries cited in the Records are assigned to the Michaelmas year to which those entries apply.

Bursar's Books

Queens' College Archives, Books 16, 24–7; English; paper; *c* 60 leaves per year; *c* 295mm x *c* 195mm; mostly unfoliated, first half of Book 27 paginated on versos only (verso of first leaf is p 1, etc), second half to p 61 only; Book 16 bound in blind-stamped leather over boards, 24–6 in stiff parchment, 27 in reversed calf over boards; 24 and 25 have tabs. Books 16 and 24–6 are booklets; 27 is a substantial codex of several hundred leaves of which approximately the last half are blank. An undated fragment (1633–4?) is bound in as the last leaf of 25.

Book 24	1612–13	Book 16	1632–3
Book 26	1623–4, 1624–5	Book 27	1636–7, 1637–8
Book 25	1625–6, 1626–7 (minor accounts 1631–2 to 1641–2, 1660–1 to 1661–2)		(minor accounts 1641–2)

The bursar's books contain material subsequently transferred to the Magnum Journale volumes. Blank spaces in the books were often used in later years for notes and lists. Only dates of principal accounts and major subsequent interpolations are given here. Book 16 is not cited in the Records.

Sealing Book
Queens' College Archives, Book 49; 1615–1864; English; paper; *c* 280 leaves; 420mm x 290mm; foliated through f 70 only; bound in stiff parchment. Record of official transactions, with notes and letters in envelope inside back cover.

Inventory
Queens' College Archives, Book 75; 1619–1760; English; paper; iii + 203 + ii (f iii is former cover leaf); 200mm x 300mm; paginated; rebound 1828 in parchment over boards, title on spine: LIBRARY ACCOUNT & INVENTORY OF FURNITURE. Contains numerous lists and inventories.

Miscellany
Queens' College Archives, Book 76; *c* 1475–1568; Latin and English; paper; x + 52 + ii; 290mm x 200mm; foliated; bound in soft leather, title on spine: A Miscellany.

Statutes
Queens' College Archives, Book 61; 1559; Latin; paper; 27 leaves; 382mm x 275mm (285mm x 168mm); foliated; 19th c. binding in half-leather over boards, title on cover: CODEX AUTOGRAPHUS STATUTORUM COLL: REGIN: CANTAB: 1559.

Codex Chadertonianus
Queens' College Archives, Book 62; *c* 1546–1675; Latin; parchment; iii + 63 + iii; 345mm x 240mm; pagination starts on verso of first leaf, skips p 77; 1828 binding in stamped leather over boards, title on spine and cover: CODEX CHADERTONIANUS.

ST CATHARINE'S COLLEGE

Founded in 1473 as Catharine Hall, St Catharine's has always been one of the smaller colleges of Cambridge. The surviving college account book reveals regular payments to waits from 1622–3 to 1641–2, but no college performances of drama. St Catharine's made contributions to the plays for James I in 1614–15, to the Trinity College plays of 1628–9, and to the entertainment of Charles I in 1631–2.

The college archives are maintained in a dedicated muniments room. They are listed in E.A. Barnard's typescript 'Catalogue of Documents in the Muniment Room; the Master's Lodge; and the College Library' (1930; additions in 1934), and in a card catalogue. An abridged version of Barnard's catalogue is printed in W.H.S. Jones, *A History of St Catharine's College* (Cambridge, 1936), 283–9. Described by HMC, and by Emden, p xx.

Audit Book
St Catharine's College Archives, L.26; 1622–84; English; paper; i + *c* 400 + i; annual booklets bound into one volume; smallest 290mm x 180mm, largest 320mm x 208mm; modern foliation; bound in half-leather over boards, hinges broken, title on spine: Audit Book 1623–1684.

ST JOHN'S COLLEGE

St John's College was founded in 1511 in accordance with the bequest of Lady Margaret Beaufort (mother of Henry VII), under the powerful supervision of John Fisher, bishop of Rochester. The early history of St John's is characterized by internal sectarian strife. Nevertheless, the college provided its share of entertainment, hiring the town waits for annual feasts, conducting a college lottery (1587–8, 1610–11), and engaging in dramatic activity from at least as early as 1524–5. Even earlier, in 1521–2, John Fisher himself seems to have offered a play for performance by the college. In the early 1520s St John's conceivably produced two plays by Thomas Arthur, *Microcosmus* and *Mundus Plumbeus* (Appendix 1).

Bishop Fisher and Nicholas Metcalfe, master from 1518 to 1537, were promoters of the new learning. John Cheke, John Redman, and Thomas Watson of St John's, leaders in the teaching of Greek, were all engaged in the production of Greek or Latin plays in the 1530s. About 1535–6 Thomas Smith of Queens' produced Aristophanes' *Plutus* in St John's College hall, using a reconstructed pronunciation of classical Greek which he had devised in collaboration with Cheke. About 1539–40 Watson wrote his *Absalom* for production in the college hall. Roger Ascham, another learned Johnian, wrote eloquently of the beauty of the college hall when fitted out as a theatre at Christmas (Appendix 3, 1550).

So important were the plays in the life of the college that the revised statutes of 1544–5 made annual performances mandatory. Similar statutes requiring the annual performance of plays were subsequently adopted by Queens' and by Trinity. At St John's, the plays and costumes were the special responsibility of the lord of Christmas (1544–5, 1548–9).

In 1578–9 St John's was the scene of intensive dramatic activity when Thomas Legge, master of Caius, composed his massive trilogy, *Richardus Tertius*, for performance in the college hall. During the following decade, Thomas Nash, a student at St John's, witnessed, possibly wrote, and subsequently reported on satirical college

plays, several involving attacks on Gabriel and Richard Harvey (Appendix 3, 1592; 1596). During this same period St John's observed a tradition of producing a comedy on 17 November, the day of Queen Elizabeth's accession (this tradition was reported to have ceased about 1587–8). Another burst of activity occurred around the turn of the century with the production of *Silvanus*, *Hispanus*, *Machiavellus*, and the topical *Parnassus* trilogy (Appendix 6:1). St John's contributed Thomas Cecil's *Æmilia*, staged in Trinity College hall, to the royal visit of James I in 1614–15, and apparently produced a play as late as 1619–20. The recently discovered *Alphonsus* may be a St John's College play from this later period (Appendix 6:1).

St John's plays were usually put on in the college hall, which remains relatively unchanged except that the wall at the dais end was pushed back in the 1860s, making the hall half again as long. Several extensive inventories of players' gear survive from the 1540s through 1562–3. In 1614–15 Roger Parker, writing to the master, Owen Gwyn, recalled that 'the tyme was when St Iohns had the best actors ... in all the Vniuersitie.' In 1619–20 Robert Snowden, bishop of Carlisle, recommended his son to Gwyn for his 'towardlines to act a part in Comodies or Tragedies, in which kinde of scholarly exercises, your most famous Colledge, excelled all others in my time.' The diaries and reminiscences of Simonds D'Ewes provide a day-by-day account of college life from 1617–18 to 1619–20, including descriptions of plays and ceremonies.

Thomas Baker, the antiquarian, wrote a manuscript history of the college, subsequently edited and supplemented by J.E.B. Mayor and published as *History of the College of St. John the Evangelist, Cambridge*, 2 vols (Cambridge, 1869). Robert F. Scott, master from 1908 to 1933, published numerous transcripts of college documents in the college magazine, *The Eagle*, between 1889 and 1913: these were gathered into four privately published (and consequently rare) volumes entitled *Notes from the Records of St John's College, Cambridge*. The University Library holds the first three volumes; the college library and muniments room both hold all four volumes. (This magazine has been immensely helpful for the identification of documents for this collection.)

St John's library has an excellent collection of college plays in manuscript. The archives (described by HMC) are maintained in a dedicated muniments room. Several finding aids are available:

1/ summary list: a guide to the classes of archives sufficient to compare the holdings to those of other institutions
2/ computer-based keyword dictionary and indexes covering principal places, parties, and subjects
3/ typescript calendars of deeds, correspondence of college officers before 1800, sixteenth-century college accounts, and some other administrative papers before 1900
4/ card indexes to the calendars organized under persons and places. Through this index the correspondents of college officers may be identified.

Beginning in 1535–6 and lasting throughout the period covered in the Records, St John's adopted a double financial year: in general, rents were reckoned from Michaelmas to Michaelmas, whereas expenses were reckoned from Christmas to Christmas, or, in effect, from 1 January to 31 December. Since any given account may contain entries from Michaelmas of one year through 31 December of the next year, split years rather than single calendar years are given for all volumes described below. Expenses which fall in the fourth (October) quarter are listed in the Records under the ensuing Michaelmas to Michaelmas administrative year.

Master's Accounts
St John's College Archives, D106.12; 1524–5; English; paper (parchment flyleaves); i + 157 + i; 285mm x 205mm; recent pagination in pencil, rectos only; bound in parchment with flap, boxed.

Master's Accounts
St John's College Archives, D106.11; 1524–37; English; paper (parchment flyleaves); i + 170 + 1; 300mm x 210mm; modern pencil foliation; bound in parchment with flap, boxed.

Bursars' Accounts
St John's College Archives, D106.14; 1534–5; English; paper (parchment flyleaves); i + 84 + i; 305mm x 210mm; recent pencil pagination, rectos only; bound in parchment with flap, boxed.

Bursars' Accounts
St John's College Archives, D107.4; 1535–6; English (some Latin); paper; ii + 92 + i; 288mm x 205mm; paginated, rectos only; original parchment cover with flap, boxed.

Bursars' Accounts
St John's College Archives, D106.16; 1537–8; English; paper (parchment flyleaves); 45 leaves; 298mm x 212mm; paginated, rectos only; bound in modern stiff parchment with flap, boxed.

Bursars' Accounts
St John's College Archives, D106.17–18; 1539–47, 1547–50; English; paper; 314 leaves (D106.17), 164 leaves (D106.18); *c* 320mm x *c* 220mm; recent pencil foliation; bound in stiff parchment over boards, with broken ties, boxed, titles on spine (D106.17): St Johns College Bursars Book 31–38 Hen. viii, and on covers: The former/latter part of the old Bursers Booke That was in the Treasurie.

Rentals
St John's College Archives, SB4.1–5; 1555–1650; English (some Latin); paper; *c* 500 leaves per volume; *c* 425mm x *c* 280mm; foliated; vols 1, 2, 5 have modern pigskin binding over boards, 3 has ornamental stamped binding, flat straps, flap with buckle, 4 has stiff parchment binding over boards, remnants of ties, titles on spines (except 3): RENTAL or RENTALS (with dates).

Vol 1	1555–75 (titled 1556–75)	Vol 4	1619–34 (titled 1620–34)
Vol 2	1575–1600 (titled 1576–1600)	Vol 5	1634–42 (titled 1535–50)
Vol 3	1600–19 (titled 1601–19)		

Loose Bill
St John's College Archives, D57.136; *c* 1522–3; English; paper; single sheet; 95mm x 225mm.

Register of Inventories
St John's College Archives, C7.2; 1528–96; English; paper; i + 279 + ii; foliated; bound in stiff parchment with flap, repaired, boxed.

Inventory
St John's College Archives, D57.123; 1556–7; English; paper; roll of 4 membranes; 1845mm x 435mm; originally serially attached with paste, now detached, stored flat in folder.

The date has been established by similarity to C17.2, another roll in the same hand containing financial accounts prepared for the official visitors and dated 1556.

Statutes
St John's College Archives, C1.3; 1530, 1545; Latin; parchment; ii + 93 + ii; 417mm x 278mm (1530) and 412mm x 290mm (1545); foliated; modern binding in red leather over boards, title on spine: STATUTA COLL. DIVI IOANNIS 1530–1545.

Statutes
St John's College Archives, C1.4; 1545, 1549; Latin; parchment; ii + 57 + ii; 395mm x 290mm; paginated; modern binding in red leather over boards, title on cover: STATUTA COLLEGII DIVI JOHANNIS 1545–1549.

Fellows' Petition to the Commissioners
Cambridge University Archives, CUR 93 (Art. 9); September 1588; English; paper; 3 sheets; 350mm x 275mm; foliated; pasted into guard-book; poor condition, left edges damaged.

43 Complaints against William Whitaker, Master
Cambridge University Archives, CUR 6.1 (Art. 35); *c* 1588; Latin and English; paper; 4 leaves; 300mm x 205mm; foliated; pasted into guard-book.

The following are letters to the master, all signed. For letters written to Owen Gwyn as vice-chancellor, see p 793.

John Smith to Nicholas Metcalfe
St John's College Archives, D105.47, 49; 9, 14 December 1521; English; paper; single sheets; 204mm x 206mm (D105.47), 235mm x 206mm (D105.49); marks of seals. Holographs.

John Griffeth to Owen Gwyn
St John's College Archives, D105.25; 6 March 1613; English; paper; bifolium; 305mm x 206mm; seal.

George Meriton to Owen Gwyn
St John's College Archives, D105.11; 23 December 1614; English; paper; bifolium; 225mm x 180mm; evidence of seal.

Roger Parker to Owen Gwyn
St John's College Archives, D105.10; 5 January 1615; English; paper; bifolium; 305mm x 200mm; remnant of seal.

Robert Lane to Owen Gwyn
St John's College Archives, D105.28; February 1615; English; paper; bifolium; 305mm x 200mm; seal.

Robert Snowden, Bishop of Carlisle, to Owen Gwyn
St John's College Archives, D105.18; 2 May 1620; English; paper; bifolium; 310mm x 195mm (275mm x 145mm); seal.

SIDNEY SUSSEX COLLEGE

Sidney Sussex College was founded in 1596. Its charter envisioned a society of ten fellows and twenty scholars, but in 1621 it had only seven fellows. The college experienced somewhat greater prosperity in the 1630s. Sidney Sussex was puritan but not radical: in spite of being the college of Oliver Cromwell it contributed £100 to the king in the civil war. The college made annual payments to the town waits and an unusually large number of contributions to other musicians and trumpeters. The college audit book contains no evidence to suggest that Sidney Sussex ever sponsored plays, though the college's contribution to the plays for James I in 1614–15 is recorded in a university document of that year.

Biographers of Cromwell writing after his death report that he participated in a college play, performing the role of a king as if it suited him by nature. The reports are confused, however, and almost certainly apocryphal (Appendix 11, 1616–17). A manuscript play, *Julius Caesar*, is attributed to Thomas May, a Sidney Sussex fellow (Appendix 6:4), but it is most unlikely that this play was performed in the college.

The Sidney Sussex archives are maintained in the college library. Described by *HMC*.

Account Book
Sidney Sussex College Archives; 1598–1719; English; paper; ii + 1007 + ii; 420mm x 290mm; paginated; bound in leather over boards, rebacked, many pages broken along heavy vertical inked lines, title inside front cover: The Accompts booke ... begun A. 1598. Accounts proceed by half years, beginning Michaelmas and Lady Day.

TRINITY COLLEGE

Trinity College was founded in 1546, absorbing two earlier foundations, King's Hall and Michaelhouse.[65] King's Hall (described above) had been active in the production of plays until at least 1516–17, but the Records give no evidence of performances after that date. Michaelhouse, founded in 1324, is represented by a single, rather doubtful record concerning a comedy in 1386 (Appendix 11).

The new college, which owed its foundation to the munificence of Henry VIII, soon rivalled its elder neighbour, St John's, in size and influence. Payments to waits, both annual rewards and reimbursements for assisting at plays, occur frequently in the accounts, though no clear pattern of performances at college feasts can be said to emerge.

Within a few years of its foundation, Trinity surpassed all other colleges in the intensity of its dramatic activity. Interest in drama seems to have come naturally to the college through the prior experiences of some of its earliest masters and fellows. John Redman, who produced plays at St John's in 1534–5, later served as last warden of King's Hall, and then as first master of Trinity, until his death in 1551. John Christopherson, who wrote the Greek play *Jephthah*, became third master of Trinity, producing a show in his first year (1554–5).

Inventories from 1547–8 and 1550–1 which list large stocks of costumes provide supporting evidence of early dramatic activity. Where evidence survives for the 1550s, Trinity College regularly produced five plays each year, and when the college statutes were amended in 1559–60 a clause was added to mandate the production of five plays annually.

By all measures the most famous play ever produced by Trinity College was Edward Forcett's *Pedantius*, a satire on the pedant Gabriel Harvey and the subject of numerous literary allusions during the succeeding decades (Appendix 3, 1591–1622). Although Thomas Nash attributes the play to Anthony Wingfield (Appendix 3, 1592), a manuscript in St John's College library composed by Forcett himself confirms Forcett's authorship of the play; a Trinity College tower book entry for 1580–1 with Forcett's signature may be taken as confirmation of the year of performance.

About this time Trinity, alone among Cambridge colleges, made contributions to a professional company of actors, the queen's men. In 1586–7 the college gave the company 30s ('at Midsomer'). Evidently this was for a performance, possibly in the college itself (during the same year the town treasurers paid exactly the same amount 'to the players *yat* plaid before M*aster* Maior'). In 1591–2 the college gave 2s 6d 'to one of the Quen*es* men,' but this time the company had been 'debarred from playinge' by the university, so the purpose of the payment on this occasion is uncertain.

From the turn of the century a series of cast lists provides unusually complete biographical information concerning Trinity College plays (Appendix 7); those plays with surviving cast lists are *Leander* (1598–9, 1602–3), *Labyrinthus* (1602–3), *Adelphe*

(1611–12, 1612–13), *Scyros* (1612–13), *Cancer* (1612–13?), *Melanthe* (1614–15), *Fraus Honesta* (1618–19), *Loiola* (1622–3), and *Paria* (1627–8). Shows were also popular at Trinity College during this period (p 714).

Beginning in 1612–13 the plays of Trinity often achieved national prominence, attracting royal visits by Charles I (both as prince and as king), by James I, and by Prince Charles, the future Charles II. The college presented two plays for royal consumption in 1612–13, and two more in 1614–15. In 1622–3, when internal dissension flared up between the master and seniors of Trinity, who wanted the plays suppressed, and younger members of the college, who wanted them continued, the king himself was eventually asked to decide the case and defended the plays. In the competitive royal performances of 1631–2, Trinity's entry, Thomas Randolph's *The Jealous Lovers*, was widely declared victor over Queens' entry, Peter Hausted's *The Rival Friends*. In 1641–2 Abraham Cowley wrote *The Guardian* at short notice for the visit of Prince Charles. Later the prologue and epilogue of Cowley's play found their way into a pamphlet which served as a rallying cry for the monarchy (Appendix 5, 1642).

From 1612–13 onward, all royal performances at Cambridge were staged in the magnificent hall built by Thomas Neville and completed *c* 1608 (p 715). Modelled on Middle Temple hall in London, Trinity College hall rivalled Oxford's Christ Church hall, in particular as a place to receive and entertain royal guests. Extensive details concerning the transformation of Trinity College hall into a theatre may be gleaned from the series of 'Orders and Monitions' published by the university for royal visits from 1612–13 to 1635–6. The plays were staged at the upper end of the hall; a rail near the lower end separated the BAs from the MAs. Senior members of the college and distinguished guests sat behind the stage with their backs to the upper-end wall. A room behind this wall served as a tiring chamber and probably also as rehearsal room. (The Trinity College 'Comedy Room' was not established until after 1660: see Appendix 11, *c* 1600.)

Trinity College's comedies were the occasion for the great riot of 1610–11 with St John's College, documented in some sixty pages of official depositions. Smaller riots occurred in other years, generally also with St John's. The natural rivalry between two such major colleges was enhanced by the fact that St John's tended to be populated by northerners, Trinity by southerners.

The college library holds a rich collection of college play texts, many of which were performed at Trinity. The archives are maintained in a dedicated muniments room, which also holds the archives of King's Hall (pp 759–63) and Michaelhouse. The Trinity College archives were catalogued *c* 1920 by W.H.B. Bird on typed slips. This 'Bird Catalogue' is currently under revision. Described by HMC. The Michaelhouse archives are listed in J.W. Clark's manuscript 'Catalogue of those Muniments of Michaelhouse which concern Cambridge.' Described in HMC (Trinity), and by Emden, pp xvi–xvii.

Trinity College accounting practice is difficult to establish. During the first five years (1547–8 to 1552–3), a Christmas to Christmas accounting year is used. In

1553–4 there is an apparent transition to a Michaelmas to Michaelmas year. In 1554–5 the scribe who wrote the junior bursar's annual booklet was moved to explain: '[t]haccompt doyth run from December, vnto december; in the whyche munth o*ur* Audytt ys keptt; notwythstanding y*at* the yere doyth begyn; & end at Michaelmesse.' Thereafter the accounting year is always stated to run from one Michaelmas to the following Michaelmas. However, during the period when accounts are still itemized, it is possible to see that many receipts and some expenditures were recorded which actually fell into the period after the 'nominally' concluding Michaelmas but before the following December audit. Nevertheless, after 1553–4 payments made at Christmas are probably for the Christmas included within the stated Michaelmas to Michaelmas year. For the years preceding 1552–3, the December to December accounting period is indicated by an editorial subheading.

Senior Bursar's Accounts
Trinity College Archives; 1546–1659; English; paper; annual booklets gathered into large volumes, number of leaves variable; smallest 265mm x 195mm, largest 440mm x 280mm; recent foliation; all are bound in leather over boards, except vol 3, which is bound in cloth over boards (many individual accounts have original parchment covers); vol 2, ff 359–82 (1580–1), decayed, defective, is maintained separately in Box 27.1. Vol 5 and subsequent volumes are called Senior Bursar's Audit Books.

Vol 1 1547–63 (except 1555–8, 1559–60, 1561–2)
Vol 2 1563–83 (except 1567–8, 1572–3, 1574–5, 1580–1)
Vol 3 1584–97
Vol 4 1600–21 (except 1602–3, 1604–5, 1606–7, 1610–11, 1612–13, 1616–17, 1618–19)
Vol 5 1636–42 (except 1637–9, 1640–1)

Junior Bursar's Accounts
Trinity College Archives; 1549–1660; English; paper; annual booklets gathered into large volumes, number of leaves variable; smallest 300mm x 200mm, largest 350mm x 245mm; recent foliation; vols 1 and 3 bound in cloth over boards, vols 2 and 4 in leather over boards (many individual accounts have original parchment covers); vol 2, ff 281–300 (the first part of 1573–4), loose but in good condition, is maintained separately in Box 27.1.

Vol 1 1549–63 (except 1555–6, 1557–9, 1561–2)
(1552–3 is combined with Steward's Book)
Vol 2 1563–77 (except 1571–2, 1574–5)
Vol 3 1578–1615 (except 1584–5, 1589–90, 1591–8, 1601–5, 1606–12, 1613–14)
Vol 4 1619–21 (no more through 1641–2)

Steward's Books
Trinity College Archives; 1549–1660; English; paper; annual booklets gathered into large volumes, number of leaves variable; smallest 295mm x 205mm, largest 365mm x 240mm; foliated; bound in leather over boards.

Vol 1 1549–79 (except 1551–2, 1553–7, 1564–5, 1572–3)
Vol 2 1579–1632 (except 1580–4, 1585–6, 1587–8, 1593–5, 1596–8, 1599–1609, 1610–11, 1612–13, 1616–18, 1619–20, 1622–31)
Vol 3 1638–42 (continues to 1660)

Buttery Books
Trinity College Archives; 1553–98; English; paper; *c* 100 leaves per volume; smallest 340mm x 135mm, largest 410mm x 150mm; foliated; bound in fine leather over boards, titles on spines: BUTTERY BOOKS or UPPER COMMONS (with dates); all are in fact buttery books.

Vol 1	1553–6	Vol 8	1578–81
Vol 2	1557–61	Vol 9	1586–9
Vol 3	1560–3	Vol 10	1586–90
Vol 4	1561–7	Vol 11	1590–2
Vol 5	1572–6	Vol 12	1592–4
Vol 6	1573–5	Vol 13	1594–8
Vol 7	1575–8		

Only vols 1, 2, 6, and 9 are cited in the Records.

Receipt and Expense Books
Trinity College Archives, Box 29.280a-b (1611–12), 281a-b (1612–13), 282 (1613–14, Expense Book only); English; paper; *c* 50 leaves per volume; smallest 260mm x 195mm, largest 310mm x 210mm; paginated; limp parchment covers, titles on covers: Liber Receptorum or Liber Expensarum. Some unbound slips pinned to leaves.

Inventory
Trinity College Archives, Box 29.136; 1547–51; English; paper; 19 leaves; 302mm x 210mm; pencil foliation; bound in limp parchment (reused liturgical manuscript), with remnants of ties, title on cover: An Inventory 1547. Contains several inventories and lists.

Statutes
Trinity College Archives, Box 34, Statutes 5; 1560; Latin; parchment; 65 leaves; 325mm x 205mm (225mm x 120mm); paginated (first 2 leaves unnumbered); first leaf illuminated, rubricated throughout; bound in stamped leather over boards, 2 clasps, 130mm round seal (with cord, in metal box), spine repaired.

Tower Book
Trinity College Archives, Box 29.276b; 1578–1636; English; paper; *c* 40 leaves; 310mm x 200mm; foliated; bound in two reused parchment covers, title on outer cover: The Tower Booke 1605, title on inner cover: The Tower Booke *Anno Domini* 1578 decembe*r* 8°.

Loose Bill
Trinity College Archives, Box 29.281b (inserted at f 53); 6 June 1613; English; paper; single sheet; 200mm x 180mm.

TRINITY HALL

Trinity Hall, founded in 1350 and specializing in legal studies, had fewer students than any other college from 1515 to 1720. The college account book includes repetitive payments to minstrels from 1586–7 to 1640–1, but the archives contain no other reference to drama except a receipt from 1632–3 for a payment supporting the plays of other colleges the previous year. The college also contributed to the plays prepared for James I in 1614–15.

About 1522–3 three notable students from Trinity Hall took parts in a performance of Plautus' *Miles Gloriosus*: Stephen Gardiner played Periplectomenus; William Paget, Miliphidippa; and Thomas Wriothesley, Palestrio. It is not entirely certain, however, whether Trinity Hall itself staged the play, or whether these three participated in a play staged by Queens' College.

From 1584 to 1598 the master of Trinity Hall was Thomas Preston, who in 1563–4, then a fellow of King's College, was honoured by Queen Elizabeth for his performances as debater and actor. Preston's brass monument, recording the queen's compliment, survives in the college antechapel. This Thomas Preston is the leading claimant for the authorship of the much derided but nevertheless influential *Cambyses, A Tragedy* (1570?).[66]

A recent college history is Charles Crawley, *Trinity Hall: The History of a Cambridge College, 1350–1975* (Cambridge, 1976). The college archives are maintained in a dedicated muniments room. A handlist is under preparation. Described by HMC, and by Emden, p xviii.

Accounts
Trinity Hall Archives, D.1; 1586–1794; English; paper; *c* 300 leaves; 430mm x 280mm; unfoliated; bound in reversed calf over boards, title on spine: ACCOUNTS 1587 to 1794.

Receipt
Trinity Hall Archives, C.4 (ff 116a-b); 19 January 1633; English; paper; bifolium; 310mm x 195mm; bound in guard-book, endorsed: 'Mr Hughes acquitaunce for the College monye to the Kings entertainment 1632.'

Cambridge University

The University of Cambridge is a corporate body, consisting of the chancellor, masters, and scholars, whose principal academic function is the granting of degrees. Though the university existed before the colleges, in the course of time the colleges became so powerful that they were able in certain respects to determine the character of the university.[67]

Although the university appointed lecturers from the late 1480s onward, including a humanities lecturer specializing in Terence, the colleges gradually took over major instructional functions, so that lectures in Greek, for example, were instituted in all

colleges by 1535 and at St John's in 1516.[68] Similarly, though the chancellor of the university was ostensibly its chief administrative officer, by the sixteenth century chancellors were usually members of the nobility who took little day-to-day interest in the university and did not reside in Cambridge. Thus the routine administration of the university passed into the hands of the vice-chancellor, who from early in the sixteenth century was usually, and from 1587 always, the head of a college. Finally, though in earlier years students could matriculate in the university independently, by the middle of the sixteenth century matriculation assumed prior admission to a college. As a consequence, while the university had the power to decide who might attain a degree, the colleges determined who might join the university community in the first place.

The university's academic responsibilities played some part in the fostering of music, most obviously in the granting of degrees for composition and performance. The university authorized a company of its own waits from at least as early as 1564–5 and arranged for music on festive occasions. In 1549–50 music was supplied by King's College choir at Great St Mary's Church, doubtless for the July masters' commencement. The commencement ceremonies were conducted on a stage which the university erected annually in the church. In 1591–2 the university constructed an additional stage for music, which was supplied either by the waits or, as in 1599–1600, by the choirs of King's and Trinity Colleges.

The university became involved with drama through its exercise of two essentially non-academic responsibilities: the reception of official visitors and the maintenance of order. Royal visits to Cambridge were fairly commonplace from the fourteenth century onward (pp 736–7). Beginning in 1563–4 with the visit of Queen Elizabeth, royal visits were almost always the occasion for drama. At Cambridge most plays were produced by individual colleges, but the university oversaw the program of dramatic performances offered to the visitor and helped to defray the costs of the plays, either by direct subsidy or by levying an assessment on the colleges, including those that did not put on plays.

The university was responsible for maintaining order outside the college precinct. In this role it became active in suppressing professional plays and other forms of popular entertainment, and in disciplining students who attended unauthorized performances or who were guilty of infractions against rules of conduct, often in connection with plays. During the fourteenth century, the university issued an injunction against unruly ceremonies (Appendix 1), and from 1548–9 onward more injunctions were issued, first against lords of Christmas in the colleges, and later against professional entertainment such as bull-baitings, bear-baitings, puppet shows, interludes, plays, and games. The effects of the prohibitions were felt by such companies as the queen's men, who from 1583–4 were sometimes sent away without being permitted to play, but who nevertheless might collect a fee. The university suppressed unauthorized entertainment not only in Cambridge, but at the Howes, in Chesterton, and at the Gog Magog Hills, all traditional performance sites within five miles of the town centre.

The university also had important powers of supervision over the great Sturbridge Fair, held from 24 August to 29 September each year. Players, puppeteers, and even an elephant (1623–4) were banished from the fair precinct.

Disciplinary measures were usually undertaken by or in the name of the vice-chancellor of the university. As the chancellor's deputy, the vice-chancellor exercised wide powers, both administrative and judicial. His courts, in which ecclesiastical procedure was used, had jurisdiction over both members of the university and an increasingly wide circle of townspeople. Depending on the nature of the case, he might order expulsion from the university or deferral of degrees, assign corporal punishment, assess fines, or order incarceration in the town prison, called the Tolbooth.[69]

Like other universities founded in the Middle Ages, Cambridge began as a 'studium generale' whose masters and students were in orders, and whose primary responsibility was clerical education: indeed, the fact that all the members of a university were in holy orders, however minor, had great influence over its development of disciplinary measures.[70] The decretal 'Cum ex eo' and other, similar measures, ensured prospective candidates for university degrees of the funds to defray the expenses of their education at a 'studium,' while in return guaranteeing their services to the supporting parishes after graduation and ordination to the priesthood. The papal curia, needing to exercise some control over these 'studia,' did so through the bishops in whose sees they were founded and through its right to bestow the power of awarding degrees. The original chancellors of these 'studia' were representatives of the diocesan: in Cambridge, the chancellor was originally a representative of the bishop of Ely.

Both the clerical status of the members of the university and the original function of the chancellor as a representative of the local bishop meant that the court which met under the vice-chancellor was originally a church court, in which canon law and its special procedures, such as compurgation, prevailed. (Compurgation meant clearing oneself of a charge or accusation by securing the oaths of witnesses, as in the Brigit Edmunds case of 1595–6.) But the settlement brought about by the reforms of Henry VIII resulted in the loss of the special ecclesiastical position of the university and its members. The status of the university then began to change to that of a lay corporation (as it was described by Blackstone in the eighteenth century): the common law of the realm rather than the canon law of the Church of England governed its affairs.[71] Nevertheless, the special character of procedure in the vice-chancellor's court endured.

Perhaps the very loss of a special character conferred by holy orders helped contribute to the extension of jurisdiction of the university courts over an ever-widening circle of privileged persons connected with the university but not members of it, such as William Bird in 1590–1 and Brigit Edmunds in 1595–6. In fact, the jurisdiction of the vice-chancellor over such privileged persons and others (such as vendors at Sturbridge Fair) seems to have been largely delegated to his commissary, or deputy, who also held a court in Cambridge.

To complicate matters, the vice-chancellor was usually also a justice of the peace,

thereby gaining a common law jurisdiction over residents of the town and its environs. Considered as lord of Sturbridge Fair, he would also have had jurisdiction over the piepowder court which decided merchants' disputes under the mercantile code.

The Records contain an example of the commissary court exercising jurisdiction over the fair in a case over the price of beer against William Warne (1612–13). A case of 1579–80 shows the vice-chancellor exercising jurisdiction as a JP. But by far the majority of the judicial cases in the Records show the vice-chancellor in the role of chief judicial officer of the university sitting in judgment over cases of student misconduct. Such cases occur in 1578–9 (described 1579–80), 1582–3, 1595–6, 1599–1600, 1601–2, 1606–7, 1610–11, and 1611–12.

Finally, the vice-chancellor was expected to represent the university in dealings with persons of authority. Stephen Gardiner, who was both chancellor of the university and bishop of Winchester, held Vice-chancellor Matthew Parker accountable for the performance of *Pammachius* in 1544–5; other inquiries from the crown or from royal commissioners were similarly addressed to the vice-chancellor.

The effects of the university's power and privileges on relations with the town of Cambridge are discussed above (pp 707–9); here it may suffice to point out that the university had no moral and certainly no puritan objections to the performance of plays, even by prospective divines, nor can it be readily imagined that performances by such companies as the queen's men held the prospect of disturbances anywhere approaching the violence of the 1610–11 riot, which, far from ending college plays, ushered in a hectic decade of performances. Rather, the university seems to have been acting primarily to preserve its control over the greater university environment in the face of all secular competition.

The university archives are housed in the University Library and are consulted in the Manuscripts Room. The archives are described by HMC; by H.R. Luard, 'A List of the Documents in the University Registry from the Year 1266 to the Year 1544,' CAS: *Communications*, 3 (1864–76), 385–403; by Venn, vol 1, pp vi–viii; by VCH, pp 327–9; by Heather E. Peek and Catherine P. Hall, *The Archives of the University of Cambridge: An Historical Introduction* (Cambridge, 1962): see especially Appendix A; and by Emden, pp xiii–xv. Manuscript catalogues have been compiled by registraries Caryl (1751–8), Romilly (1832–62), and Luard (1862–91); the last is the most detailed, and is still useful. A printed catalogue is in preparation. A card catalogue in the Manuscripts Room serves as a partial guide to the collection. Several important volumes and series are calendared in typescript; many others have been provided with a handwritten index, often by Romilly.

STATUTES AND ORDERS (CUS)

University statutes were often copied and recopied into various official manuscript volumes maintained by officials such as the vice-chancellor, the registrary, and the senior and junior proctors. The individual colleges and even the town government

often kept copies for their own use. In all cases, the most authoritative version in use at the time has been used as the base text: in most instances this is the version found in official volumes compiled at the command of contemporary vice-chancellors or proctors. No attempt has been made in the Endnotes to identify all surviving copies of university statutes and similar widely circulated texts.

In 1785 the university printed its most important statutes in a volume entitled *Statuta Academiae Cantabrigiensis*. This volume was printed privately by the university and thirty-five copies were issued for internal use only. Occasionally cited by scholars, the *Statuta Academiae Cantabrigiensis*, though helpful in the identification of statutes and orders relevant to this collection, cannot be considered authoritative for events prior to 1785.

Old Proctor's Book
Cambridge University Archives, Collect. Admin. 3; *c* 1380–98; Latin; parchment; i + 48 + i; 280mm x 190mm; ink foliation; bound in leather over boards, spine repaired, bosses on back cover, remnants of clasps.

Senior Proctor's Book
Cambridge University Archives, Collect. Admin. 1; 1480–1785; Latin; parchment; vii + 250 + i; 260mm x 175mm; first gathering of 16 leaves lettered A-P, remainder foliated; bound in leather over boards, with heavy bosses and clasps, and chain for carrying in procession, title on spine: LIBER PROCURATORIS SENIORIS.

Black Parchment Book
Cambridge University Archives, Collect. Admin. 9; *c* 1509–1859; Latin and English; parchment; viii + 177 + i; pagination begins on f 1v; bound in leather over boards, spine repaired.

Old Vice-chancellor's Book
Cambridge University Archives, Collect. Admin. 11a; *c* 1551–1669; Latin and English; parchment; x + 72 + i; 265mm x 195mm (210mm x 145mm); paginated; bound in blind-stamped leather over boards, spine repaired, title in gold on red label on spine: OLD VICECHANCELLOR'S BOOK. Also called Vice-Chancellor's White Book and Perne's Book.

Royal Injunctions, Privy Council Orders, Letters Patent

Royal Injunctions 12 Elizabeth
Cambridge University Archives, Luard 187; 1570; Latin; parchment; 16 leaves (single gathering); 430mm x 300mm; recent foliation; outer leaves of gathering form cover, round seal *c* 125mm (boxed), excellent condition; signed by Elizabeth.

Letter from the Privy Council to the University
Cambridge University Archives, Lett. 9 (A.4); 30 October 1575; English; paper; bifolium; 314mm x 210mm; bound into guard-book, repaired, seal intact; personal signatures. A draft of this letter is PRO, SP15/12, Art. 89 (ff 221–2); English; paper; originally bifolium; 307mm

x 210mm; endorsed: A drawght of a letter from the L*ords* of ye Counsell to the vniuersitie of Cambridge, places erected for playes and games.

Letter from the Privy Council to the University
London, PRO, PC2/20; 1592–3; English; paper; i + 564 + ii; 355mm x 220mm; bound in leather over boards: title on spine: ELIZABETH. VOL. XI. COUNCIL REGISTER. 22. AUG. 1592. TO 26. AUG. 1593. Letter of 29 July 1593 on pp 516–17.

Letter from James I to the University
Cambridge University Archives, Lett. 11a.A.8.a; 23 July 1604; English; parchment; single sheet; 360mm x 445mm (95mm x 340mm); seal intact, no personal signature; faded, text damaged or missing along old fold lines; repaired by PRO in 1954.

Letters Patent from James I to the University
Cambridge University Archives, Luard 196; 4 March 1605; Latin; parchment; two sheets; 760mm x 860mm, 640mm x 860mm (bottom 70mm folded up); round seal 150mm (boxed), signed; decayed, partly illegible.

Because this sealed document is illegible in many places, the following registered copy has been used as a base text.

Letters Patent from James I to the University
London, PRO, C66/1652; 4 March 1605; Latin; parchment; roll of 41 membranes serially attached; *c* 26.5m x 260mm (x 210mm); written on one side only; membranes numbered; additional membrane serves as wrapper.

Summary of Letters Patent
London, PRO, SP38/8; 4 March 1605; English; paper; originally bifolium; 308mm x 195mm; unfoliated (organized by date); in guard-book.

Letter from Charles I to the University
Cambridge University Archives, Lett. 12.A.30; 26 June 1632; English; parchment; single sheet; 330mm x 415mm (110mm x 370mm); seal intact, document signed, repaired with silk chiffon lisse.

Orders and Injunctions

Orders for the Royal Visit
London, BL, Harley 7033 (Baker 6); *c* 1720; Latin and English; paper; vii + 363 + v; 306mm x 190mm; original foliation in ink supplemented by recent foliation in pencil; bound in tooled, gold-stamped leather over boards, title on spine: COLLECTANEA AD ACAD. CANT. SPECTANTIA. Orders occur on ff 113–14v.

Original not traced. Apparently this order (along with the letter from Burghley

transcribed on f 113) is comprehended in a cover note on f 94: 'Transcripts from My Lord Chief Justice's Hale's Papers some of which are now in the custody of ye Reverend Mr. George Harbin.'

Order against Attending Plays and Games at Gog Magog Hills
Cambridge University Archives, CUR 44.1 (Art. 137); 29 May 1574; English; paper; single sheet; 308mm x 195mm; pasted into guard-book; heavily repaired.

Decree against Attending Bear-baitings, etc
Cambridge University Archives, Misc. Collect. 8; 1600–8; Latin and English; paper; ii + 89 + i (plus letter pasted to flyleaf, index bound in at end); 190mm x 140mm; foliated beginning with third leaf; bound in half-leather over boards, title on spine: LETTERS 1600. A register of letters.

Decree against Drink and Tobacco
Cambridge University Archives, CUR 44.1 (Art. 145); 23 February 1607; English; paper; broadsheet; 395mm x 305mm (360mm x 260mm); written on both sides; no binding; heavily repaired.

Decree in Time of Plague
Cambridge University Archives, T.X.19 (ff 3v–4); 11 July 1625; English; paper; printed broadsheet; 395mm x 305mm; bound as bifolium in guard-book.

This is one of two copies of the broadsheet bound into the Plague Book (next item); the second is bound as ff 2, 5. Another copy is CUR 54 (Art. 8). Yet another version, issued 23 September 1636, is CUR 54 (Art. 232).

Plague Book
Cambridge University Archives, T.X.19; 1625; English; paper; 59 leaves; 310mm x 200mm; foliated; bound in limp parchment, title on cover: The Acts of Court In the times of the Plague Fast.

Decree concerning Student Conduct
Cambridge University Archives, CUR 44.1.149a; 22 November 1628; revised 7 January 1630; Latin; paper; printed broadsheet; 405mm x 300mm (250mm x 184mm); unbound, heavily repaired.

Orders and Monitions

From 1613 to 1636, the university issued a series of orders and monitions regulating the behaviour of students and others on the occasion of royal visits. Most are recorded in 'Tabor's Book' (p 795); the following separate drafts or copies are cited in the Records (see also pp 537–8):

Cambridge University Archives, V.C. Ct. III.27 (Art. 121); 8 December 1624; English; paper; single sheet (now folded); 390mm x 300mm; in packet of 204 items pierced with a single lace; in hand of two different scribes.

Cambridge University Archives, CUR 27 (Art. 6); 1632; English; paper; bifolium; 307mm x 200mm; pasted into guard-book; in hand of James Tabor.

Cambridge University Archives, CUR 27 (Art. 7); 1636; English; paper; broadsheet; 365mm x 275mm; written on one side only (fair copy for printer?); pasted into guard-book; bottom right corner repaired.

UNIVERSITY JURISDICTION (CUJ)

The university maintained two principal courts, the vice-chancellor's court, with jurisdiction over fellows, students, and privileged persons; and the commissary's court, with jurisdiction in the town, including Sturbridge Fair. A useful calendar of university court records is the typescript 'Records of Jurisdiction' in the university archives.

Vice-chancellor's Court Books

Utinam
Cambridge University Archives, Collect. Admin. 13; 1550–75; Latin; paper; ii + 290 + ii (index pp ii–v); 291mm x 200mm; 16th c. foliation; blind-stamped leather binding (19th c.?), title on spine: UTINAM.

Buckle Book
Cambridge University Archives, Collect. Admin. 6a; 1577–88; Latin; paper; ii + 426 + ii; 298mm x 208mm (265mm x 150mm); irregular 16th c. pagination (1–680, 479*–640*, 655*–666*); 19th c. blind-stamped leather binding over boards, hinges damaged, ungainly modern strap and buckle; edges of first several pages heavily repaired.

Acta Curiae

Cambridge University Archives, V.C. Ct. I.3; 1595–7; Latin and English; paper; ii + 359 + ii; *c* 300mm x 205mm (last quire 285mm x 175mm); modern pencil foliation; modern parchment rebinding over stiff boards, boxed, title on box: V.C.'s COURT ACTA CURIAE 16 JAN 1595–29 OCT 1597; last gathering repaired.

Cambridge University Archives, V.C. Ct. I.5; 1600–2; Latin and English; paper; ii + 260 + ii; 305mm x 210mm (2 quires 200mm); modern pencil foliation; modern rebinding in original parchment cover over boards, boxed, title on box: V.C.'s COURT ACTA CURIAE 19 SEPT. 1600 2 APRIL. 1602.

Cambridge University Archives, V.C. Ct. I.7; 1609–12; Latin (some English); paper; i + 270 + ii; 310mm x 200mm; modern pencil foliation; modern rebinding in original parchment cover, boxed, title on box: V.C. COURT ACTA CURIAE 19 JAN. 1609 2 OCT. 1612; some edges and leaves repaired; hand of James Tabor.

Cambridge University Archives, V.C. Ct. I.8; 1612–17; Latin and English; paper; ii + 327 + ii; 315mm x 200mm; modern pencil foliation; some edges and sheets repaired; modern rebinding in original parchment cover, boxed.

Cambridge University Archives, V.C. Ct. I.9; 1617–21; Latin and English; paper; ii + 360 + ii; 300mm x 200mm; modern pencil foliation; some edges and sheets repaired; modern rebinding in original parchment cover, boxed with I.10.

Cambridge University Archives, V.C. Ct. I.12; 1641–58; Latin and English; paper; 1640–1 gathering has 82 leaves; 270mm x 165mm; pencil foliation on versos; many gatherings bound into guard-book, boxed.

Cambridge University Archives, V.C. Ct. I.37; 1606–8; Latin (some English); paper; ii + 135 + ii; 310mm x 205mm; modern pencil foliation in bottom left corner of rectos; modern binding, parchment over boards, original titling incorporated into binding; hand of James Tabor.

Cambridge University Archives, V.C. Ct. I.41 (part 1); 1611; Latin and English; paper; 50 leaves; 278mm x 170mm; modern pencil foliation (skips f 2); recently bound into modern parchment covered guard-book, title on spine: ACTA CURIAE 15 APRIL. 1611. 15 JAN. 1612; repaired; hand of James Tabor.

Cambridge University Archives, V.C. Ct. I.41 (part 4); 1611; Latin and English; paper; 40 leaves; 267mm x 190mm (some leaves 275mm); modern pencil foliation; recently bound into modern parchment covered guard-book together with previous item.

Commissary's Court Books

Cambridge University Archives, Comm. Ct. II.4; 1589–93; Latin and English; paper; 248 leaves; 295mm x 210mm; modern pencil foliation; many personal signatures and personal marks; outer leaves serve as cover.

Cambridge University Archives, Comm. Ct. II.13; 1606–8; Latin and English; paper; 133 leaves ; 280mm x 170mm; 2 inner quires enveloped by double-gathered outer quire; modern pencil foliation; many personal signatures and personal marks; bound in limp parchment (now dry and deteriorated); hand of James Tabor.

Cambridge University Archives, Comm. Ct. V.7; 1585–1614; Latin and English; paper; 292 leaves; 310mm x 200mm; modern pencil pagination; bound in reused parchment music

manuscript (now dry and damaged), many pages dog-eared; various hands, including James Tabor's.

Cambridge University Archives, Comm. Ct. V.8; 1611–19; Latin and English; paper; 178 leaves; 310mm x 200mm; modern pencil foliation; bound in reused parchment (now dry and damaged), many pages dog-eared; various hands, including James Tabor's.

Cambridge University Archives, Comm. Ct. V.9; 1621–9 (some later notes); Latin and English; paper; 215 leaves; 315mm x 200mm; modern pencil foliation (some loose sheets unfoliated); bound in reused parchment (now dry and damaged), many pages dog-eared; hand of James Tabor.

Allegations, Complaints, Depositions, Warrants

Complaint concerning a Bear-baiting at Chesterton
London, BL, Lansdowne 33, Art. 28 (ff 56–7); 22 April 1581; English; paper; originally bifolium; 305mm x 205mm; pasted into guard-book; no seal or address.

Depositions concerning a Bear-baiting at Chesterton
London, BL, Lansdowne 33, Art. 32 (ff 64–5); 6 May 1581; English; paper; originally bifolium; 310mm x 210mm; pasted into guard-book; personal signatures; evidence of seal.

Warrant to the Constables of Chesterton
Cambridge University Archives, O.II.211; 27 June 1590; English; paper; single sheet; 318mm x 210mm; unbound sheet which contains drafts or copies of other orders concerning conduct and apparel (sheet apparently turned and reused). Draft letter.

Warrant to the Constables of Chesterton
London, BL, Lansdowne 71, Art. 82 (f 201); 1 September 1592; English; paper; bifolium; 312mm x 210mm; pasted into guard-book.

The bifolium includes 1/ copy of 24 July 1270 injunction against tournaments (f 200); 2/ excerpt from charter of 1570 (f 200); 3/ copy of privy council letter of 30 October 1575 (f 200v); 4/ this warrant (f 201); 5/ itemization of contents of bifolium (f 201v).

Depositions concerning a Riot
Cambridge University Archives, V.C. Ct. I.72 (16); 27 February 1596; English; paper; one bifolium, one single sheet; 300mm x 203mm; loose, repaired.

Complaint concerning a Bear-baiting at the Elephant
Cambridge University Archives, V.C. Ct. I.74; 1596; Latin and English; paper; single gathering; 350mm x 142mm; modern pencil foliation; unbound; heavily repaired.

Depositions and Allegations concerning a Riot (Part 1)
Cambridge University Archives, V.C. Ct. I.23; 1611; English; paper; i + 21 + i; 310mm x 195mm, except for three small sheets, f 5 (245mm x 195mm), f 7 (195mm x 185mm), and f 12x (195mm x 135mm); ff 1, 2 cognate, rest now single sheets; modern pagination (pp 1–12, 12x–13x, 13–40), individual sheets previously folded, not in original order (27–8 out of place?); sheets pasted onto tabs and bound 1907 in guard-book, half-leather, two-colour brown paper over board, title on cover: Acta Curiae. Riot at Great Gate of Trin. Coll. 1610–11; in hand of James Tabor and at least one other; many personal signatures. (See Endnotes, pp 1234–5, for a full analysis of this document and the next.)

Depositions and Allegations concerning a Riot (Part 2)
Cambridge University Archives, V.C. Ct. II.15; 1611; English; paper; 16 leaves; bifolia except for f 12B, single sheet; 310mm x 203mm, except for ff 1B, 3A (223mm x 158mm), 12B (207mm x 155mm); modern foliation (1A, 1B, 2, 3A, 3B, 4–11, 12A, 12B, 13); pasted into guard-book, not in original sequence, modern heavy paper binding, title on cover: Depositions; Riot at Trinity Gate; additions and corrections in hand of James Tabor; many depositions signed with personal signatures; heavily repaired.

Allegations of William Bird against William Gibbons
Cambridge University Archives, V.C. Ct. I.72 (6.9); 21 November 1590; Latin and English; paper; single sheet; 235mm x 150mm; pasted into guard-book with heavy paper cover, title on cover: Acta Curiae ... 1590; on verso of sheet: Allegacio Bird con*tra* Gibbons 1590.

Vice-chancellor's Probate: Inventories

Inventory at Death of Benet Prime
Cambridge University Archives, VCP; 12 October 1557; English; paper; single sheet; 420mm x 165mm; in bundle; extensively repaired.

Inventory at Death of John Mere
Cambridge University Archives, VCP; April 1558; English; paper; 13 leaves; *c* 420mm x 160mm; unfoliated; originally single gathering, recently bound in heavy paper cover, in bundle; extensively repaired.

The ordering of leaves as now bound is erroneous: in particular, f [12] should follow f [1]. Though the inventory is undated, a date can be assigned by reference to a will in VCP Will Transcript 1, f 110, 1 April 1558.

Inventory at Death of Stephen Wilmott
Cambridge University Archives, VCP; 18 June 1628; English; paper; bifolium; 415mm x 160mm; in bundle.

Inventory at Death of William Tawyer
Cambridge University Archives, VCP; 8 June 1640; English; paper; bifolium; *c* 310mm x 155mm; in bundle.

Miscellaneous

VC Court Memorandum concerning Henry Pepper
Cambridge University Archives, CUR 16 (Art. 6); 28 May 1600; English; paper; single sheet; 268mm x 200mm; pasted into guard-book. Luard's note on verso: '*Dominus* Pepper for being present at certain interludes without his habit ordered out of Court & have his hair polled immed*iate*ly & at his return suspended.'

Petition to VC concerning the Lord of Taps
Cambridge University Archives, V.C. Ct. III.14 (Art. 78); 12 September 1607; English; paper; single sheet; 300mm x 200mm; 145 pieces pierced with single lace; signed.

Letter of Deputation from Samuel Harsnett VC to Heads
Cambridge University Archives, CUR 27 (Art. 1); 6 March 1615; English; paper; single leaf; 300mm x 192mm; pasted into guard-book, repaired; personal signature.

Articles of Agreement concerning the University Waits
Cambridge University Archives, CUR 9 (Art. 10(1)); 1628; English; paper; 5 sheets; 335mm x 260mm (240mm x 225mm); original pagination at bottom of sheets; bound into guard-book, bottom originally folded, pierced with five sets of slits for seals (seals missing).

Articles of Agreement concerning the University Waits
Cambridge University Archives, CUR 9 (Art. 10(2)); 1628; Latin and English; parchment; single sheet; 270mm x 250mm; bound into guard-book, bottom originally folded, pierced with five sets of slits for seals (seals missing); part of tab for middle seal intact.

Judgment on Petition of Seatree and his Wife
Cambridge University Archives, CUR 15 (Art. 13); *c* 1636; English; paper; bifolium; 268mm x 162mm; pasted into guard-book; hand of James Tabor.

UNIVERSITY FINANCIAL ACCOUNTS (CUF)

University Audit Book
Cambridge University Archives, U.Ac. 2(1); 1545–1649; Latin and English; paper; viii + 418 + ix; 302mm x 195mm; modern pencil pagination supersedes older ink foliation; 1980 binding in maroon leather over boards, title on spine: UNIVERSITY AUDIT BOOK 1545.–1659.

This large volume contains fair copies of individual vice-chancellors' and proctors' accounts, many of which survive in the original as neat or rough accounts in single

gatherings (V.C.V.), or as receipts or notations on small, irregular pieces of paper now bound in guard-books (U.Ac. 1(1–4)) and keyed to the audit book by numbers in a modern hand. Accounts cited in the Records are the vice-chancellor's unless otherwise noted. The four items which follow contain information not copied into the university audit book.

Cambridge University Archives, V.C.V. 3 (2a); 1592–3; English; paper; single sheet; 305mm x 210mm; unbound.

Cambridge University Archives, V.C.V. 3 (25c); 3 February 1616; English; paper; single sheet; 155mm x 195mm; foliated; unbound.

Cambridge University Archives, V.C.V. 3 (27d); 3 August 1618; English; paper; single sheet; 155mm x 200mm; unbound.

Cambridge University Archives, V.C.V. 4 (6a); 1631–2; English; paper; single quire; 323mm x 205mm; foliated; sewn, unbound.

Miscellaneous Sheets of Accounts

Cambridge University Archives, CUR 27 (Art. 2(1)); 1615; English; paper; single sheet; 325mm x 250mm; pasted into guard-book.

Cambridge University Archives, CUR 27 (Art. 3); 20 January 1615; English; paper; 4 single sheets (originally 2 bifolia?); 308mm x 198mm; pasted into guard-book, three sheets on one tab, one on another, all leaves formerly folded; second leaf badly worn along vertical fold; f 1 in one hand (signed by Thomas Brooke, esquire bedell), the rest in another.

VICE-CHANCELLORS' LETTERS (VCL)

As principal resident officer of the university, the vice-chancellor served as its official spokesman, and might receive or initiate letters, either as vice-chancellor, or on behalf of all heads of colleges. The following letters include two composed by other officers on behalf of the university (William Masters, 1563–4, and Thomas Neville, 1594–5) and an anonymous report written after the suicide of Vice-chancellor Henry Butts in 1632 and before Thomas Comber was appointed to fill the vacancy.

1545 (Matthew Parker)

Letters between VC and Stephen Gardiner, Bishop of Winchester and Chancellor
Corpus Christi College Library, 106 (ff 223–31); 27 March–16 May 1545; English; paper; single sheets and bifolia; (1) sheet 295mm x 200mm; (2) bifolium 295mm x 195mm; (3) sheet 275mm x 195mm; (4) bifolium 305mm x 200mm; (5) bifolium 305mm x 210mm; (6–7) bifolia

300mm x 200mm; foliated in blue pencil, paginated in red pencil; bound into guard-book. Letters 2, 3, 6, and 7 have evidence of seals; 4 has corrections on f [2] to text on f [1v], plus depositions of 8 May pasted to bottom ⅜ of f [2].

Corpus Christi College Library, 119 (Art. 12, pp 29–32); 18 May 1545; Latin; paper; 2 sheets; 308mm x 215mm, 238mm x 210mm; foliated in blue pencil, paginated in red pencil; bound into guard-book; both sheets repaired (smaller served as envelope), possible evidence of seal obscured by repairs.

1563–4 (Edward Hawford)

Sir William Cecil, Chancellor, to VC
Cambridge University Archives, Collect. Admin. 5; begins 1558 (continued by Stokes and Tabor); English and Latin; paper; i + 243 + i (index bound into front of volume); 292mm x 193mm; foliated; bound in leather over boards, spine repaired.

This manuscript is a register of letters, called 'Liber Rerum Memorabilium' or 'Black Paper Book.' The letter of 12 July 1564 is on ff 156–6v. The letter of 20 May 1581 (see below, 1580–1, Andrew Perne) is on f 170v.

William Masters and Heads to Lord Robert Dudley
Cambridge University Archives, Lett. 1; 1505–64; Latin (some English); paper; ix + 197 + x; 302mm x 205mm; ink pagination (also two attempts at foliation); bound in leather over boards, spine repaired, title on spine: EPISTOLAE ACADEMIAE TOM. I. Registered letter of 5 August 1564 on f 179. William Masters was university orator.

1564–5 (Robert Beaumont)

VC to Matthew Parker, Archbishop of Canterbury
Corpus Christi College Library, 106 (p 627); 27 February 1565; English; paper; single sheet, originally bifolium; 305mm x 205mm; foliated in blue pencil, paginated in red pencil; bound into guard-book. Address, from lost conjugate leaf, pasted to bottom left corner.

1573–4 (John Whitgift)

VC to Lord Burghley, Chancellor
Cambridge University Archives, CUR 79 (Art. 4); 28 May 1574; English; paper; single sheet; 175mm x 238mm; pasted into guard-book, poor condition. Draft letter.

VC and Heads to Lord Burghley, Chancellor
Cambridge University Archives, CUR 79 (Art. 4*); 28 May 1574; English; paper; single sheet; 310mm x 200mm; pasted into guard-book, heavily repaired, edges and top faded, some parts legible only under ultraviolet light. Draft letter.

1579–80 (John Hatcher)

VC to Lord Burghley, Chancellor
London, PRO, SP12/133 (f 1); 9 December 1579; English; paper; bifolium; 305mm x 210mm; bound into guard-book.

Lord Burghley, Chancellor, to VC
Cambridge University Archives, Lett. 9 (B.18); 9 June 1580; English; paper; bifolium; 305mm x 203mm; bound into guard-book; evidence of seal.

VC to Lord Burghley, Chancellor
London, PRO, SP12/139 (f 76); 21 June 1580; English; paper; bifolium; 305mm x 210mm; bound into guard-book.

VC to Sir Francis Hinde
Cambridge University Archives, Lett. 9 (E.7.a); 20 September 1580; English; paper; single sheet; 305mm x 210mm; repaired, pasted into boxed guard-book; signed.

VC to Lord North
Cambridge University Archives, Lett. 9 (E.7.b); 20 September 1580; English; paper; single sheet; 305mm x 210mm; repaired, pasted into boxed guard-book; signed.

Lord North to VC
Cambridge University Archives, Lett. 9 (E.7.d); 20 September 1580; English; paper; bifolium; 305mm x 210mm; repaired; pasted into boxed guard-book; signed, mark of seal on verso, addressed: 'To the right worshipfull my loving frend Doctor Hatcher vizchanselor of Cambridg.'

1580–1 (Andrew Perne)

VC and Heads to Lord Burghley, Chancellor
London, BL, Lansdowne 33, Art. 29 (ff 58–9); 25 April 1581; Latin; paper; originally bifolium; 320mm x 230mm (f 58), 320mm x 200mm (f 59, folded off centre); pasted into guard-book.

VC to Lord Burghley, Chancellor
London, BL, Lansdowne 33, Art. 31 (ff 62–3); *c* 6 May 1581; English; paper; bifolium; 305mm x 205mm; pasted into guard-book; evidence of seal.

Lord Burghley, Chancellor, to VC
Cambridge University Archives, Collect. Admin. 5; contains transcript of letter of 20 May 1581. For full description, see above, 1563–4 (Lord Burghley, Chancellor, to VC)

1591–2 (Robert Some)

VC and Heads to Lord Burghley, Chancellor
London, BL, Lansdowne 75, Art. 8 (ff 16–17); 18 September 1592; English; paper; bifolium; 315mm x 215mm; pasted into guard-book; evidence of seal.

VC and Heads to the Privy Council
London, BL, Lansdowne 71, Art. 83 (ff 202–3); 18 September 1592; English; paper; single sheet; 290mm x 420mm; written across full width of sheet on one side only; pasted as bifolium into guard-book, repaired.

1592–3 (John Still, Thomas Legge)

VC and Heads to Lord Burghley, Chancellor
London, BL, Lansdowne 71, Art. 84 (ff 204–5); 2 December 1592; English; paper; originally bifolium; 310mm x 210mm; pasted into guard-book; signed, evidence of seal.

VC and Heads to Lord Burghley, Chancellor
London, BL, Lansdowne 75, Art. 5 (ff 10–11); 17 July 1593; English; paper; bifolium; 310mm x 215mm; pasted into guard-book; signed, evidence of seal.

1594–5 (John Duport)

Thomas Neville, Master of Trinity College, and Fellows to Lord Burghley, Chancellor
London, BL, Lansdowne 78, Art. 16 (ff 34–5); 28 January 1595; English; paper; bifolium; 296mm x 200mm; pasted into guard-book; signed, evidence of seal.

1615–16 (Owen Gwyn)

Robert Scott to VC
St John's College Archives, D105.12; 16 November 1615; English; paper; bifolium; 308mm x 192mm; signed, seal intact.

Barnabe Googe to VC
St John's College Archives, D105.195; 23 April 1616; English; paper; bifolium; 305mm x 195mm; signed, seal intact.

1629–30 (Henry Butts)

Lord Holland, Chancellor, to VC
Cambridge University Archives, Lett. 12 (D.3); 12 February 1630; English; paper; bifolium; 300mm x 195mm; repaired; pasted into boxed guard-book; signed, seal intact. Copy.

VC to Lord Holland, Chancellor
Cambridge University Archives, Lett. 12 (D.4); undated (reply to the above); English; paper; single sheet; 286mm x 200mm; repaired, pasted into boxed guard-book. Copy.

1632 (Thomas Comber)

Anonymous Letter
London, PRO, SP16/215 (ff 14–15); 4 April 1632; bifolium; 315mm x 200mm; bound into guard-book; broken along fold, repaired; no address or personal signature.

UNIVERSITY MEMORANDA (CUM)

Registrary's Book and Bedells' Books

The registrary was the official recordkeeper of the university. James Tabor, whose book is described here, served in this office from 1600 to his death in 1645. The esquire bedell (pronounced bĭdell.) was a minor executive officer of the university. At any given time, three bedells were appointed. The responsibilities of the office and the individuals who held the office are described by Henry Paine Stokes, *The Esquire Bedells*. Since esquire bedells supervised university ceremonies, many kept books which recorded details of such events as commencement exercises and royal visits. Documents by the following esquire bedells (listed with their dates of office) are cited in the Records: John Mere, 1530–58; Matthew Stokes, 1557–85; William Ingram, 1592–1605; John Buck, 1626–80; and John Peck, 1669–82.

Mere's Diary (Fragment A)
Cambridge University Archives, Grace Book A; 1454–89; Latin; paper; xvii + 162 + xiii; 283mm x 205mm; ink foliation; modern leather binding over boards, title on spine: LIBER GRATIARUM A 1454–1489. Diary notations in English *c* 1533 written into originally blank spaces including f 51v.

Mere's Diary (Fragment C)
Corpus Christi College Library, 106; 20 December 1556 to 3 June 1557; English; paper; 10 leaves; 305mm x 200mm; separately foliated; bound into volume between f 310 and f 311.

John Mere kept a diary of which only three fragments have survived: Fragment A (1533–4), printed in Stanley M. Leathes (ed), *Grace Book A*, pp 221–30; Fragments B (1548–9) and C (1556–7), printed in John Lamb, *Collection of Letters*, pp 109–20, 184–236. Only Fragments A and C are cited in the Records.

Stokys' Book
Cambridge University Archives, Misc. Collect. 4; *c* 1590; Latin and English; first and third

gatherings vellum, rest paper; ix + 163 + ii; 205mm x 150mm (160mm x 125–35mm); early foliation (starts at f 7); bound in tooled leather over boards, spine repaired, title on spine: STATUTES LETTERS – 1327–1588; STOKYS BOOK.

Ingram's Book
Oxford, Bodleian Library, Gough Cambridge 46; *c* 1587–1603; Latin and English; paper; ii + 89 + i; 258mm x 165mm; foliated; modern binding in buckram and half-leather over boards, title on spine: CAMBRIDGESHIRE MISCELLANIES. Written from both ends, rectos only.

Tabor's Book
Cambridge University Archives, Collect. Admin. 8; *c* 1629; Latin and English; paper; ii + 378 + i; 315mm x 190mm; paginated A-D, 1–737; bound in leather over boards, spine repaired, title on spine: TABOR'S BOOK.

Buck's Book
Queens' College Library, 89; *c* 1665; English; paper; i + 272; 156mm x 100mm; paginated; bound in blind-stamped reversed calf (worn) over boards. Note on flyleaf verso: Collections of some materiall things w*hi*ch do concerne both ye Corporations Viz: ye Vniversity and Towne of Cambridge: but especially ye Vniversity ... By Iohn Buck Esq*uire* Bedle Anno Do*mi*nj 1665[(.)] aetatis suae 68.

QUL: 89 is either the original of Buck's Book or the earliest known copy. CUA: Misc. Collect. 5, a transcript made by esquire bedell William Matthew, dated 1797, attributes copies to two college libraries: Sidney Sussex (MS 107, a late copy) and King's College (untraced). Other copies of Buck's Book include CUL: Mm.4.57, pp 199–359; PBL: L.C.II.165 (lacks information concerning funerals and royal visits); and GCL: 744/249 (hand of Moses Howe). Excerpts in BL: Harley 7041 (Baker 14), ff 35–9v; and CUL: Mm.1.44 (Baker 33), pp 235–48 ('From Mr Pern's Book esq*uire* Bedell' (1683–1715)).

Peck's Book
Cambridge University Library, Mm.1.53 (Baker 42); *c* 1680; Latin and English; paper; iii + 270 + i; 190mm x 145mm; foliated; bound in reversed calf over boards. Transcript of statutes and letters, compiled by esquire bedell John Peck; handed on to Sanderson, Naylor, and finally Baker.

Miscellaneous Reports and Memoranda

Miscellany
Cambridge University Library, Ff.5.14; *c* 1564; English (some Latin); paper; i + 141 + i; 204mm x 138mm (160mm x 110mm); foliated; bound in spatter-painted buff paper, brown cloth back. Also contains *Maske before quen Elizabeth* (Appendix 6:1).

Royal Visit to Cambridge (AC)
John Nichols, *The Progresses and Public Processions of Queen Elizabeth*, vol 1 (London, 1823), pp 185–8. Original not traced.

Nicholas Robinson's Book
Washington, D.C., Folger Shakespeare Library, V.a.176; *c* 1564; Latin; paper; ii + 174 + ii; 224mm x 167mm; modern foliation supersedes some earlier foliation in crayon; bound in leather over boards.

Abraham Hartwell, *Regina Literata*
REGINA LITERATA | Siue | De serenissimae Dominae Elizabe = | thae Angliae, Franciae & Hiberniae Reginae, | fidei defensione illustris. in Acade- | miam Cantabrigiensem aduen- | tu. &c. Anno .1564. Aug. 5. | NARRATIO | Abrahami Hartuelli Cantabri- | giensis | Ad Clariss, virum D. Gualterum | Haddonum Regiae Maiestati a sup- | plicum libellis tunc temporis | conscripta, nunc demum | poteris tradita. | Londini. 1565. *STC*: 12897. A manuscript of this work is CUL: Add. 6861.

Memorandum concerning Royal Visit
Gonville and Caius College Library, 73/40 (ff 232–43); 1613; English (some Latin); paper; 11 leaves (in volume of 450 leaves); 310mm x 200mm (f 242 is 270mm x 200mm, f 243 is 140mm x 200mm); foliated (skips f 237); bound in leather over boards, spine repaired. Though the eleven leaves are in order, their contents are somewhat out of order; internal scribal marks indicate intended order.

Memorandum concerning Royal Visit
Cambridge University Archives, CUR 27 (Art. 4); 15 May 1615; English; paper; single gathering of six leaves; 288mm x 168mm; sewn and pasted into guard-book; in hand of James Tabor.

Dering Manuscript
Cambridge University Library, Add. 2677 (Art. 1); *c* 1615; Latin and English; paper; gathering of 6 leaves; 196mm x 150mm; modern foliation supersedes original pagination; bound into slim volume. Notes on acquisition by CUL pasted into volume.

Art. 1 contains Latin poems and an account of the plays of 1614–15. Art. 2 contains 1641–2 'Prologue and Epilogue.' See Appendix 5 for variant texts of the Latin poems and of the prologue and epilogue.

Account Book of Henry Butts
Cambridge University Archives, T.X.20; 1629–31; English (some Latin); paper; 90 leaves; *c* 205mm x 160mm; foliated; recently bound in leather over boards, title on spine: MISC. ACCOUNT BOOK OF DR. BUTTS v.*c*. 1629–31; many leaves heavily repaired.

The Town of Cambridge

The first Cambridge charters date from 1120 at the earliest to 1131 at the latest.[72] A charter of 1268, modelled on the Oxford charter of 1255, provided for two aldermen and four associated burgesses to assist the mayor. Bailiffs were authorized by 1215 and a council of twenty-four by 1376. Two treasurers were elected annually by 1347. By 1529 the town government consisted of a mayor, four bailiffs, and burgesses, all elected annually at Michaelmas (29 September). An Elizabethan charter of 1589 securing the town's rights over Sturbridge Fair was severely compromised by the fact that the university retained jurisdiction over victuals, weights, and measures. Subsequent town charters, dated 1605 and 1632, have no bearing on drama or entertainment.

During the fifteenth century Cambridge solicited the goodwill of such magnates as John, Lord Tiptoft, the duke of York, and the duke of Norfolk: the town presented gifts to these noblemen and made payments to their entertainers. In 1529 Cambridge set a national precedent by electing a high steward.[73] The first high steward was the duke of Norfolk, succeeded by the dukes of Somerset, Northumberland, and again Norfolk. Like their counterparts in the fifteenth century, these magnates are of consequence to this collection principally for their entertainers or trumpeters, who visited Cambridge with some frequency. Of far greater consequence in the Records is Roger, second Baron North, of Kirtling, a member of the new nobility who served as high steward from 1572 to 1600. Lord North became involved in several hot disputes over local or visiting players; he was also a patron of musicians in his own household.[74] Francis Bacon, apparently the object of a satirical attack in a Corpus Christi College play of 1621–2, was high steward 1617–25.

The accounts of the town treasurers, which begin in 1422–3, reflect the eventual erosion of the town's freedom to admit visiting players. During the fifteenth and much of the sixteenth century Cambridge was visited by numerous players of various kinds. The 1570s and 1580s witnessed the continuation of the visits, but also resistance from the university. During the 1590s the town paid the queen's men only twice and the lord chamberlain's men once.[75] From the turn of the century almost no players are mentioned in the town accounts.

In 1579–80 Vice-chancellor John Hatcher rejected Lord Burghley's personal request to allow the players of his son-in-law, the earl of Oxford, to play in the town. In 1605–6 the vice-chancellor forced Thomas Greene and John Duke to abandon plans for an interlude in the town hall, even though they said that the mayor had granted them permission to perform there. In 1615–16 the vice-chancellor sent the palsgrave's men packing. In 1629–30 Vice-chancellor Henry Butts denied a direct request from the chancellor, Lord Holland, to allow a performance by the queen of Bohemia's players. Prohibitions addressed to players were legalistic and unceremonious; refusals directed to patrons were more polite, usually expressed as fear of unrest or the plague.

Cambridge waits play such a prominent part in this collection that they are discussed separately (pp 738–46). Itinerant entertainers, particularly the waits of King's Lynn, Derby, and Nottingham, visited the town regularly and performed in the colleges as well (list of Patrons and Travelling Companies). Thus music was encouraged in Cambridge, whereas virtually any other sort of performance, except for the colleges' own plays, was eventually discouraged or prohibited altogether.

The official repository of historical Cambridge town archives is the Cambridgeshire County Record Office (CRO), in the Shire Hall, Cambridge. Town archives are catalogued in a typescript list, 'Cambridge Corporation Archives,' by W.M. Palmer and E.A.B. Barnard (1928–9). (The 'PB' symbol in document reference numbers refers to this 'Palmer/Barnard' list.) Described by *VCH*, pp 29–30, and by J.M.P. Farrar, 'Annual Report of the County Archivist for the year 1975' (Cambridgeshire County Council, 1975), 15–16.

An important body of town muniments was deposited in the Downing College Library by John Bowtell about 1794. The first ten Bowtell volumes are Cambridge treasurers' books; of these, the first five contain accounts from 1510–11 to 1641–2. Also in the Bowtell collection are 'Metcalf's Thesaurus' and 'Wickstede's Thesaurus.' The manuscripts are catalogued in the typescript 'Downing College Library, Cambridge, MSS from the Bowtell Bequest' (1978). Described by *HMC* (Downing).

CAMBRIDGE PARISHES

Some sixteen parish churches distinguished medieval and renaissance Cambridge.[76] Cambridge churchwardens' accounts are now preserved in the CRO, where such accounts for the entire county are listed in a typescript catalogue. Four excerpts from churchwardens' accounts are cited in the Records: one from Holy Trinity (1508–9) and three from Great St Mary's (1517–18, 1567–8, 1635–6).

Numerous references to parish entertainments occur in the accounts of colleges closely associated with parish churches. Thus the accounts of King's Hall contain numerous expenditures on Great St Mary's, which was appropriated by the college in 1343, and was later designated the University Church. All Saints' Church also had a particular bond with King's Hall, perhaps because of its physical proximity, and is frequently mentioned in the college accounts. Similiarly, Little St Mary's is the parish church referred to in the accounts of Peterhouse, which used the church as its chapel until the construction of a chapel within the college walls in 1632.

CAMBRIDGE GUILDS

Some thirty religious guilds have been identified for medieval Cambridge. Most were parish guilds founded for social and devotional purposes. The bulk of surviving guild documents are in the PRO. The only guild document cited in the Records is the minute

book of the guild of Corpus Christi (1349–50, 1352–3), preserved among the muniments of Corpus Christi College.[77]

Town Documents

Common Day Book
Cambridgeshire Record Office, PB/6; 1564–77; Latin and English; paper; iii + 119 + iii; 310mm x 210mm (*c* 270mm x *c* 150mm); originally foliated to f 101, paginated to end (recent pagination supersedes older foliation); bound in parchment over boards, title of *c* 1800 on spine: Common Day Book from 6th Elizth. to 19th I; first leaves in poor condition.

Original foliation indicates that the first page is now missing. The 'I' in the title on the spine has eluded any obvious explanation. Although this document is described here for the record, all citations are taken from the Register Book (described below) with cross-references given in the Endnotes.

Common Day Book
Cambridgeshire Record Office, PB/7; 1610–47; English and Latin; paper; xiv + 340 + xiii; 300mm x 195mm; foliated to f 233, then paginated pp 234–445; bound in reversed calf over boards; spine repaired.

Register Book
Cambridgeshire Record Office, PB/57; *c* 1544–82; Latin and English; paper; xi + 512 + xiv; 380mm x 245mm (300mm x 155mm); unfoliated first gathering, remainder foliated 1–298, 230–444 (note overlapping foliation); 1929 binding in blind-stamped reversed calf over boards, title on spine: Register Book 1539–82.

This volume is a fair copy of the proceedings of Borough Common Days and of enrolments of deeds in the town court, 1544–82. It incorporates material from the Common Day Book, PB/6 (see above). The will of John Faune (1550–1) occurs on ff 47v–8.

Metcalf's Thesaurus
Downing College Library, Bowtell 11; *c* 1592–1630; English; paper; xxiv + 212 + xviii; 295mm x 190mm (240mm x 120mm); original foliation (first 16 leaves unfoliated); *c* 1794 binding by John Bowtell in half-leather and marbled paper over boards, title on spine: METCALF'S THESAURUS.

A previously unnoted contemporary copy of this volume is CUL: MS Ff.3.33. Thomas Medcalfe (or Metcalf) was mayor, 1592–3.

Wickstede's Thesaurus
Downing College Library, Bowtell 12; 1613–30; English; paper; xiv + 321 + viii; 295mm x 200mm (270mm x *c* 170mm); foliated in two parts (first part begins with f 3 since two leaves

were lost before volume was bound); *c* 1794 binding by John Bowtell in half-leather and marbled paper over boards, title on spine: WICKSTEDE THESAURUS. John Wickstede was mayor, 1613–14.

Treasurers' Accounts
Cambridgeshire Record Office, PB/X/70/1–10, X/71/1–10; 1422–1501; Latin; parchment; rolls, serially attached, mostly two membranes (minimum 1, maximum 4); average 670–960mm long (minimum 630mm, maximum 2.74m), 260–360mm wide; written on one side only except for X/71/3, a single membrane; membranes not numbered; paper wrappers; X/71 series has decorated capitals.

X/70/1–10 1422–36 (except 1428–31, 1432–3)
X/71/1–10 1483–1501 (except 1486–8, 1491–3, 1494–8)

Treasurers' Accounts
Cambridgeshire Record Office, PB/XVII/24B; 1500–1; Latin; paper; roll of 10 membranes, serially attached; 4.29m x 310mm; modern pencil numbering; fragment of lost first membrane. Rough version of parchment roll X/71/10, which is cited in the Records.

Treasurers' Accounts
Cambridgeshire Record Office, PB/X/71A; 1503–4; Latin; paper; roll of 12 membranes, serially attached; 4.8m x 320mm; modern pencil numbering.

Treasurers' Accounts
Cambridgeshire Record Office, PB/XVII/24A; 1513–14; Latin; paper; roll of 13 membranes plus fragment, serially attached; 5.82m x 310mm; membranes numbered [iii], iv–vij, 1–9; first two membranes missing.

Treasurers' Books
Downing College Library, Bowtell 1–5; 1510–1642; English; paper; average 400 leaves per volume; *c* 315mm x *c* 220mm (minimum 240mm x 155mm); haphazard early foliation superseded by new pencil foliation; separate annual accounts gathered into large volumes; *c* 1794 bindings by John Bowtell in boards, marbled paper, half-leather, titles on spines: LIBER RATIONALIS (with dates). The complete Liber Rationalis series runs to 10 volumes, 1510–1787.

Vol 1 1510–61 (except 1511–15, 1519–21, 1522–3, 1526–7, 1528–30, 1533–5, 1541–2, 1544–5, 1553–4, 1555–9, 1559–60)
Vol 2 1561–89 (except 1566–7, 1575–82)
Vol 3 1590–1611 (except 1598–9)
Vol 4 1611–28 (except 1612–13, 1618–19, 1626–7)
Vol 5 1628–42 (except 1639–40)

Subsidy Roll, Market Ward
Cambridgeshire Record Office, PB/XVII/23; 1513; paper; roll of 10 membranes serially attached, with extra sheet at end; 4.3m x 310mm.

Town Complaint, with University's Reply
London, PRO, SP12/279, Art. 66(2) (ff 114–18); 1601; English; paper; 5 single sheets (some originally bifolia?); 315mm x 220mm, first sheet has a smaller sheet (180mm x 120mm) pasted onto recto; bound into guard-book, titled: 1601 Towne Complaintes Vniuersitie answers / Cambridge.

Parish Documents

Holy Trinity Churchwardens' Accounts
Cambridgeshire Record Office, P22/5/1; 1504–58; English; paper; i + 118 + iii; 306mm x 218mm; modern pencil foliation, starting with f 11, attempts to respect original construction of the volume (of the 10 leaves missing at the beginning, 3 are bound in at the end); bound in half-leather and marbled paper (herring-bone pattern) over boards, gold-stamped label on cover: XXI. HEN. VII. TO V. PHILIP & MARY. A modern transcript of these accounts is CRO: R84/15.

Great St Mary Churchwardens' Accounts
Cambridgeshire Record Office, P30/4/1; 1504–1635; English; paper; vi + 394 + vi; 300mm x 200–15mm; mixture of original (roman and arabic) and modern foliation, with some confusion and some corrections; bound in blind-tooled leather over boards; faded label on cover.

The first volume of Great St Mary's churchwardens' accounts has been edited by John E. Foster, *Churchwardens' Accounts of St Mary the Great Cambridge from 1504 to 1635.*

Great St Mary Churchwardens' Accounts
Cambridgeshire Record Office, P30/4/2; 1635–99; English; paper; i + 285 + vi; 348mm x 220mm; early pagination; bound in leather over boards, labels on cover.

Guild Document

Corpus Christi Guild Minutes
Corpus Christi College Archives, Masters N1; 1349–61; Latin; paper; 18 leaves in gathering, plus 1 extra leaf; 295mm x 215mm; modern foliation in pencil at bottom left of rectos; recently rebound in stiff parchment. Originally blank pages at end contain Corpus Christi College accounts for 1398–9.

Royal, Court, and Diplomatic Documents

JURISDICTIONAL DOCUMENTS

In most instances the vice-chancellor's court proved sufficient to control behaviour in the university or within the five-mile limits; on several occasions, however, complaints or appeals went outside the university.

Submission of Thomas and Richard Paris
London, BL, Lansdowne 33, Art. 33 (f 66); 17 May 1581; English; paper; single sheet; 274mm x 200mm; pasted into guard-book.

Star Chamber Court Book
Oxford, Bodleian Library, Rawlinson A.128; 1632; English; paper; i + 45 + i; 330mm x 210mm; pencil foliation; stiff parchment binding, soiled, ties broken.

Deposition of Edward Cropley against James Preist
London, PRO, SP16/293 (f 197); 5 July 1635; English; paper; single sheet; 195mm x 150mm; bound into guard-book, no seal, endorsed: an Informacion ag*ain*st Iames Preist.

Warrant against Showing Lions without a Licence
London, PRO, SP16/303 (f 249); 13 December 1635; English; paper; single sheet; 355mm x 240mm; bound into guard-book.

Petition of Robert Gill
London, PRO, SP16/304 (f 115); 18 December 1635; English; paper; single sheet; 290mm x 190mm; bound into guard-book; much torn, especially along bottom, repaired.

FINANCIAL ACCOUNTS

On several occasions the court paid for building or supervising stages for royal performances. The official in charge of these payments was the treasurer of the chamber.

Treasurer of the Chamber Accounts
London, PRO, E351/544; 1614–16; English; parchment; roll of 226 membranes, attached at *top*; *c* 660mm x *c* 510mm (x 265mm); written on both sides; membranes numbered. The index for this manuscript is PRO, AO1/393/66 (ff 27–8).

Office of Works, Declared Accounts
London, PRO, E351/3250; 1615–16; English; parchment; roll of 24 membranes, attached at top; *c* 630mm x 470mm; membranes not numbered.

Lord Chamberlain's Warrant Book
London, PRO, LC5/132, 1628–34; English; paper; ii + *c* 136 + ii; 355mm x 225mm; paginated; bound in stiff parchment (now over boards), recently rebound, spine repaired, thong as fastener, leaves enclosed in rice-paper.

DIPLOMATIC LETTERS

Letters from Guzmán de Silva to the King of Spain and the Duchess of Parma
Simancas, Archivo General, Legajo 817 (ff 76, 78, 82); 7, 12, and 19 August 1564; Spanish (Castilian); paper; letters; 334mm x 228mm; fragments or evidence of seals.

Letter from Francesco Quaratesi to Curzio Picchena
Florence, Archivio di Stato, Fondo Mediceo del Principato, Filza 4192; 5 March 1615; Italian; paper; single sheet; 300mm x 200mm; addresses on versos, seals or evidence of seals.

Letters from Amerigo Salvetti to Andrea Cioli
Florence, Archivio di Stato, Fondo Mediceo del Principato, Filza 4198; 12, 19, 26 March, and 2 April 1632; Italian; paper; single sheets; 300mm x 200mm.

Letter from Amerigo Salvetti to Andrea Cioli
Florence, Archivio di Stato, Fondo Mediceo del Principato, Filza 4199; 15 February 1636; Italian; paper; single sheet; 300mm x 200mm.

PRIVATE LETTERS

Anonymous Letter on the Royal Visit
London, BL, Add. 46367; *c* 1544–81; English (some Arabic, Latin, and Greek); paper; i + 143 + ii; 295mm x 195mm; original foliation in ink superseded by modern foliation in pencil; bound in tooled, gold-stamped leather over boards, title on spine: Harington MS. Letter of 10 August 1564 on f 34v.

Roger Ascham to Lord Robert Dudley (AC)
London, BL, Add. 33271; *c* 1590; English and Latin; parchment; ii + 46 + iii; 365mm x 530mm (280mm x 365mm); BL binding in black leather over boards, title on cover: LETTERS, SPEECHES, ETC. 1545–1579. Letter of 5 August 1564 at f 19.

William Beale to William Boswell
London, PRO, SP15/43 (f 1); 1623; Latin; paper; single sheet; 300mm x 200mm; bound into guard-book; seal. Holograph.

Joseph Beaumont to his Father, John Beaumont (A)
George Nayler (ed), 'Two Original Papers. One, a Letter containing an Account of the Reception of King Charles the Second, when Prince of Wales, at Cambridge, in 1641...,' *Archaeologia*, 18 (1817), 29–30.

Original not traced. Nayler, a member of the College of Heralds, reports (p 29) that he encountered the letter(s) in the way of private business.

Samuel Brooke to Sir Dudley Carleton
London, PRO, SP16/149, Art. 108 (ff 151–1*bis*); 28 September 1629; English; paper; bifolium; 295mm x 200mm; bound into guard-book, broken and repaired along fold, seal. Holograph.

John Chamberlain to Sir Dudley Carleton
London, PRO, SP14/71 (f 122), 14/72 (ff 139–40), 14/80 (ff 75–6, 105–6, 159–60), 14/86 (ff 187–8, 228–9), 14/138 (ff 100–1), 14/139 (ff 86–7), 14/140 (ff 21–2), 14/176 (ff 77–8); 1612–25; English; paper; bifolia; *c* 315mm x *c* 210mm; bound into guard-books; seals variously intact, fragmentary, or lost; most letters heavily repaired. Holographs.

John Flower to Viscount Scudamore
London, PRO, C115/M31/8148, M32/8191; 3, 24 March 1632; English; paper; bifolia; 290mm x 192mm, 298mm x 188mm; unbound; outer edge of 8148 damaged in 2 places (by mice?), bottom quarter of second leaf of 8191 torn away. Holographs.

Stephen Gardiner, Bishop of Winchester, to William Paget
London, PRO, SP1/210 (ff 119–23); 13 November 1545; English; paper; 2 bifolia plus wrapper; 310mm x 210mm; bound into guard-book. Holograph.

George Garrard to the Earl of Strafford
Sheffield, Central Library, Archives Division, Wentworth Woodhouse Muniments, Strafford Papers 15/332; 25 January 1636; English; paper; bifolium; 290mm x 190mm; unbound; personal signature, no seal. Holograph.

Sir Henry Herbert to Viscount Scudamore
London, PRO, C115/N3/8548; 2 March 1632; English; paper; bifolium; 315mm x 207mm; unbound; no seal or address. Holograph.

Sir John Holles to his Son, Denzil
Nottingham, Nottingham University Library, Portland Papers, Pw V 2; 16th–17th c.; English; paper; ii + 119 + ii; 185mm x 150mm; paginated; bound in white leather. Sir John Holles' letter-book and common-place book; letter of 4 March 1615 on pp 101–3. Copy.

Joseph Mead to Martin Stuteville
London, BL, Harley 389–90; 1621–9; English; paper; bifolia; smallest 270mm x 162mm, largest 300mm x 192mm; pencil foliation supersedes ink foliation; bound into guard-books; some letters repaired, some evidence of seals. Holographs.

Charles Montagu to Edward Montagu
Northampton, Northamptonshire Record Office, Montagu Papers, vol 3 (p 119); 12 March 1623; English; paper; single sheet; 262mm x 161mm (253mm x 150mm); bound into guard-book, wrapper (p 121) has seal. Holograph.

John More to William Trumbull
Reading, Berkshire Record Office, Trumbull Alphabetical MSS, vol XXXII. 40, 44; 18 February, 18 March 1613; English; paper; bifolia; 302mm x 190mm (40), 301mm x 190mm (44); 40 numbered 34 and 44 numbered 40 subsequent to 19th c. binding (text on pp 1–2, address on p 4); 40 has 2 applied heraldic seals, some wear and tear on address leaf; 19th c. binding of previously loose papers.

John Pory to Thomas Puckering
London, BL, Harley 7000, Art. 172 (ff 314–15); 23 February 1632; English; paper; bifolium; 310mm x 190mm; in guard-book; no seal. Holograph.

John Pory to Viscount Scudamore
London, PRO, C115/M35/8393, 8395, 8396, 8397, 8383; 25 February, 3, 17, 24 March, and 7 April 1632; English; paper; bifolia (8396 contains an extra single sheet); *c* 310mm x 200mm; unbound; damaged wrapper accompanying 8396 has address, seal. Holographs.

Richard Sterne to William Bray
Oxford, Bodleian Library, Tanner 70 (Art. 79); 6 February 1636; English; paper; bifolium; 296mm x 180mm; pencil numbering supersedes ink foliation; bound into guard-book; seal. Holograph.

Rowland Whyte to Sir Robert Sidney (AC)
Arthur Collins (ed), *Letters and Memorials of State*, vol 1 (London, 1746). Letter of 22 November 1595 on p 362.

Original not traced. The Kent Archives Office, Maidstone, reports that this letter is not among the Sidney papers preserved there: it was apparently lost between 1746 when Collins transcribed it and the 1920s when the HMC began its detailed inventory of the collection.

Histories and Personal Reminiscences

Roger Ascham, *The Schoolmaster*
THE | *SCHOLEMASTER* | *Or plaine and perfite way of tea-* | *chyng children, to vnderstand, write, and* | *speake, the Latin tong* ... | ... | ¶ By Roger Ascham. | ¶ *An. 1570.* | *AT LONDON.* | Printed by Iohn Daye, dwelling | ouer Aldersgate. | ... STC: 832; also 833–6

Hugh Cholmley, *Memoirs* (A)
The Memoirs of Sir Hugh Cholmley, Knt. and Bart., Addressed to his two Sons, ... Taken from an Original Manuscript, in his own Hand-writing, now in the Possession of Nathaniel Cholmley, of Whitby and Howsham, in the County of York, Esquire (London, 1787). The original, written c 1656, has not been traced.

Abraham Cowley, *Poems*
Abraham Cowley, *Poems* (London, 1656). Wing: C6682.

John Dee, *The Compendious Rehearsal* (A)
Oxford, Bodleian Library, Ashmole 1788; 1673; English and Latin; paper; 186 + i; 330mm x 205mm; pencil foliation at foot of page supersedes ink foliation at top; bound in leather over boards, spine repaired. This is Elias Ashmole's personal transcription of Dee's original, which was lost in the fire of 1679 (see *DNB*).

Simonds D'Ewes, *Diary* (A)
[J.H. Marsden (ed)], *College Life in the Time of James the First, As Illustrated by an Unpublished Diary of Sir Symonds D'Ewes, Baronet, and M. P. For Some Time a Fellow-Commoner of St John's College, Cambridge* (London, 1851).

Original not traced. Andrew G. Watson, *The Library of Sir Simonds D'Ewes* (London, 1966), 316, notes: '*DNB*, following J.E.B. Mayor's edition of Thomas Baker's *History of the College of St. John* (London, 1869), p 615, states that this is at Colchester.' Watson continues:

> Not found. In the library of St John's College, Cambridge, is a copy of Marsden's *College Life*, based on this diary ..., which contains a letter from Marsden to [J.E.B.] Mayor (?), dated 11 April 1885. In this Marsden writes about the D'Ewes diary, 'It was discovered by me many years ago in an old library in Colchester Castle. It is now missing – having been taken out of the library by a member who never returned it & is now dead.' Mayor ... states that he had made a transcript of it, but extensive enquiries in Cambridge and in the Record Offices of Essex and of East and West Suffolk have revealed neither the original nor the transcript.

Simonds D'Ewes, *Autobiography*
London, BL, Harley 646; *c* 1637; English; paper; iii + 192 + ii; 328mm x 208mm (222mm x 103mm); foliated; BL binding in brown leather with red leather on corners and spine, title on spine: LIFE OF SIMONDS D'EWES.

This autobiography covers 1602 (the year of D'Ewes' birth), to 1636. Ff 174–7 (298mm x 200mm) is a copy of D'Ewes' last will and testament; ff 178–92 is a copy of his bequests.

Life ... of Mr Samuel Fairclough (A)
'The Life and Death of Mr. Samuel Fairclough,' in Samuel Clarke, *The Lives of Sundry Eminent Persons in this Later Age ... To which is added, his own Life, and the lives of ... Mr. Samuel Fairclough, drawn up by Other Hands* (London, 1683). Wing: C4538.

Edward Forcett, *Concio ad Concionatores*
St John's College Library, K.16 (336); 1603; Latin; paper; iv + 62 + iii; 182mm x 145mm; foliated; bound in half-leather over boards, title on spine: CONCIO AD CONCIONATORES. A.D. 1603. MS. Treatise addressed to the fellows of Trinity College by Forcett, a former member of the college.

Thomas Fuller, *Outline History of the University*
Jesus College Library, R.2.5 (formerly R.3.42); *c* 1635; Latin and English; paper; *c* 60 leaves; 425mm x 280mm; numbered by openings (1, 2, 3 ... 26, 26x, 27, 27x, etc); bound in leather over boards, spine repaired.

Thomas Fuller (1608–61) apparently drew up this abstract while preparing his *History of the University*. Although most of the events he notes occurred before his birth, Fuller had opportunity to collect information from eye-witnesses, including his father, also named Thomas, who matriculated from Trinity College in 1584, remained at Cambridge through the decade of the 1590s, and was still alive in 1632.

Thomas Fuller, *History of the University*
Thomas Fuller, *History of the University of Cambridge since the Conquest*. Part of *The Church-History of Britain: from the Birth of Jesus Christ, until the Year 1648* (London, 1655). Wing: F2416.

Thomas Fuller, *Worthies of England*
Thomas Fuller, *The History of the Worthies of England*, 3 vols (London, 1662). Wing: F2440.

John Hacket, *Scrinia Reserata* (A)
John Hacket, *Scrinia Reserata: A Memorial Offer'd to the Great Deservings of John Williams, D.D.* (London, 1693). Wing: H171.

John Leland, *Poetic Encomia* (AC)
Oxford, Bodleian Library, Tanner 464, vol iv; *c* 1576; Latin; paper; iv + 68 + iv; 207mm x 147mm; pencil foliation; bound in leather over boards, title on spine: LELAND IV; in hand of John Stow.

This is the fourth of five notebooks in which John Stow recorded compositions by Leland some years after Leland's death in 1552. In 1589 the Cheshire poet Thomas Newton printed more than 250 of Leland's poems in *Principvm, Ac illustrium aliquot & eruditorum in Anglia virorum; Encomia, Trophæa, Genethliaca; & Epithalamia* (STC: 15447).

Thomas Ball, *Life of Doctor Preston* (A)
Thomas Ball, *The Life of Doctor Preston*, E.W. Harcourt (ed) (Oxford, 1885). Wing: C4513

Harcourt states, 'the manuscript is in the library at Nuneham.' Neither the present location of the library (near Oxford) nor the manuscript itself has been traced. First printed in Samuel Clarke, *A General Martyrologie, Containing a Collection of all the greatest Persecutions which have befallen the Church of Christ, from the Creation to our Present Times. Whereunto are added, the Lives of Sundry Modern Divines* (London, 1651).

Thomas Smith, *De recta & emendata lingvæ Græcæ pronuntiatione*
De recta & emendata | LINGVÆ GRÆCÆ PRONVN- | tiatione, Thomæ Smithi Angli, tunc in Aca- | demia Cantabrigiensi publici prælectoris ad | Vintoniensem Episcopum Epistola. | ... | LVTETIÆ, | Ex officina Roberti Stephani Typographi Regij. | M. D. LXVIII. | CVM PRIVILEGIO REGIS. *STC*: 22856.5.

John Weever, *Epigrams*
EPIGRAMMES | in the oldest cut, and | newest fashion. | *A* | *twise seuen houres* (*in so many* | *weekes*) *studie* | No longer (like the fashion) not vn- | like to continue. | *The first seuen* | Iohn Weeuer. | *Sit voluisse, Sat valuisse*, | At London | Printed by *V.S.* for *Thomas Bushell*, and are to be | sold at his shop at the great north doore | of *Paules* 1599. *STC*: 25224.

William Whiteway, *Diary*
London, BL, Egerton 784; 1618–41; English; paper; 121 leaves; 135mm x 75mm; original foliation superseded by modern foliation; bound in gold-stamped leather.

William Whiteway (1599–1635) was a Dorchester merchant. He started writing his diary in 1618 and continued to do so up to the time of his death. For a full account of Whiteway's life and times see Thomas D. Murphy, 'The Diary of William Whiteway of Dorchester, County Dorset, from the Year 1618 to the Year 1635,' PhD thesis (Yale, 1939).

Miscellaneous

John Bale, *Scriptorum ... Catalogus*
SCRIPTORVM IL- | lustrium maioris Brytanniae, quam | nunc Angliam & Scotiam uocant: Ca- | talogus ... | ... | Autore IOANNE BALEO ... | ... *BASILEAE, APUD IOAN.* | *nem Oporinum*. *STC*: 1296a. This undated 2-volume work was published in 1557 and 1559.

Lady Margaret Beaufort's Household Accounts
St John's College Archives, D91.21; 1505–7; English; paper; 86 leaves; 288mm x 208mm; paginated (rectos only); bound in limp parchment.

Matthew Hutton, Personal Accounts
Northallerton, North Yorkshire County Record Office, ZAZ 76; 1614–15; English; paper; bifolium; 330mm x 110mm.

Will of Nicholas Prime
Cambridge University Library, Ely Diocesan Records, WR.1; 1529–44; English (some Latin); paper; viii + 287 + ii; 282mm x 192mm; foliated; recently rebound in half-leather over boards, title on spine: ARCHDEACONRY OF ELY 1529–1544. Will register; Prime's will, dated 12 January 1543, entered on ff 196–7v.

The date of Prime's death can be determined within a three month period. By 13 April 1543 both he and his widow were dead, she dying so soon after her husband that the administration of the will was not formally entrusted to her. The entry in the diocesan records which includes the text of the will appoints an administrator for the estate and a guardian for Prime's minor son.

Report to Parliament concerning Cambridge Colleges
London, BL, Harley 7019 (ff 52–93); 1641; English; paper; i + 41; single sheets; 375mm x 265mm; foliated; bound into guard-book, title on first page: Innovations in Religion & abuses in Government in ye Vniversity of Cambridge.

Editorial Procedures

Principles of Selection

– Geographical boundaries. This collection embraces the whole of Cambridge, including colleges, university, town government, parish churches, and religious guilds. In the late middle ages the town of Cambridge included the built-up area within a one-mile radius of the parish church of Great St Mary's on the market (see map 4). In 1570 Queen Elizabeth granted to the university powers of supervision over persons and activities within a five-mile radius of Great St Mary's, an area which takes in Chesterton to the north-east and the Gog Magog Hills to the south-east. In 1605 the university precinct was officially defined as extending to this five-mile limit.

With a very few exceptions, the geographical scope of this collection is coterminous with the limits of the university's jurisdiction. Several performances beyond the five-mile limit have been included because they were first planned or staged in Cambridge. These remote performances include a student masque before Elizabeth at Hinchingbrooke, near Huntingdon (1563–4); a comedy before Elizabeth at Audley End, near Saffron Walden (1577–8); a Trinity College play at Royston (1615–16); and a Queens' College play at Newmarket (1622–3).

– Music. Musical activity for secular occasions has been included in this collection, but not musical activity for liturgical purposes, though the distinction is not always clear. Purchases of viols and viol strings by Trinity College have been noted, although these may have been used in the chapel. Ownership of instruments by individuals other than waits has not been systematically recorded.

– Tournaments. From 1234 to 1305 the royal court acted six times to restrict or altogether prevent tournaments at Cambridge. Since there is no evidence to suggest that such tournaments involved mimetic display, these records have been excluded.[78]

– Academic ceremony. University and college ceremony, including disputations and commencement exercises, was frequently treated as entertainment for the benefit of visiting dignitaries. Elaborate descriptions of such exercises survive, along with

descriptions of the complex commencement stage erected annually in Great St Mary's Church (from about 1550 onward). All such ceremonies have been excluded except when drama or secular music was directly involved.

–Royal visits. Cambridge witnessed numerous royal visits which routinely involved speeches and presentations of gifts (pp 736–7). Though often described in elaborate detail, royal visits have been excluded apart from items specifically concerning the production of plays. An exception has been made for a previously unpublished description of the visit by Prince Charles and the elector palatine in 1612–13, which is printed here in its entirety.

–Games. College and university statutes often prohibited 'dishonest games' ('inhonesta ludicra'). The authorities normally had in mind not dramatic plays, but card games and gambling. Restrictive statutes and charges of game-playing are included only when the language clearly refers to lords of Christmas, shows, plays, or a ceremony known as a 'salting' (Appendix 12). Entertainment involving the baiting or display of animals has been included, but references to dancing schools and fencing schools have been excluded, along with references to sports such as football and tennis.

–Classical play texts. Interest in classical plays is often witnessed by college and university library lists or by records of individual purchase or ownership of texts. Such records are excluded on the grounds that the mere existence or ownership of a text constitutes no evidence for a performance.[79]

–Cambridge play texts. No understanding of college drama at Cambridge can be complete without a careful study of the surviving texts, which often include elaborate stage directions, along with internal evidence for action and music. Although the detailed analysis of play texts lies beyond the purposes of REED, evidence from title pages, along with other internal evidence which may assist in the dating and locating of performances, is presented in Appendix 6.

Appendix 6 also contains bibliographical information which will assist the reader in locating early texts and modern editions of Cambridge college plays: see Smith, *College Plays*, pp 34–8; L.J. Mills, 'Acting in University Comedy,' pp 212–30; and David Greenwood, 'The Staging of Neo-Latin Plays in Sixteenth Century England,' pp 311–23. Introductions and facsimile texts in the series Renaissance Latin Drama in England, Marvin Spevack and J.W. Binns (gen eds) (Georg Olms Verlag: Hildesheim, West Germany), should be consulted as they appear.

–Debates on drama. Unlike Oxford, Cambridge spent little time debating in print the propriety of college-sponsored drama. The only contemporary treatise which touches on the subject is Martin Bucer's defence of drama in *De regno Christi* (composed for 1 January 1551, published 1557). Bucer's arguments, omitted here, are cited

and discussed in detail by Boas, *University Drama*, pp 65–8. The Records do contain information concerning minor objections to drama in 1564–5, 1585–6, 1614–15 (pp 543–4), 1622–3 (p 587), and 1637–8. Also of interest are Milton's reflection on college drama (Appendix 3, 1642) and a Trinity College deliberation of *c* 1648 (Appendix 2). The Queens' College play *Fucus Histriomastix* of 1622–3 is a response to puritan denunciations of entertainment.

– Household accounts. Except for the household books of Lady Margaret Beaufort now in St John's College archives, private household account books have not been searched systematically in the preparation of this collection.

– Ely diocesan records. Except for the wills of Cambridge musicians, the Ely diocesan records, now housed in the Cambridge University Library, have not been searched in the preparation of this collection.

Chronology

Most Cambridge colleges and the university adopted a fiscal and administrative year which ran from Michaelmas to Michaelmas, that is, from 29 September of one year to 28 September of the next. For the colleges and the university the year was reckoned from the week which included Michaelmas; weeks were defined as beginning on Saturday and ending on Friday. Before 1528 the town treasurers began their accounting year on 9 September, but in that year they adopted the custom of the university. Michaelmas was also the day the new mayor was sworn in.[80] The split year has been taken as the norm for this collection. Thus, for example, 1457–8 signifies the year beginning 29 September 1457 and ending 28 September 1458.

Deviations from the standard administrative year occurred at St John's and Trinity colleges, some of whose accounts ran from December to December; other irregularities occurred in certain accounts of Corpus Christi and Queens' colleges. Details are discussed in the appropriate document descriptions (pp 752, 767, 771, 775–6).

Even though 1 January was celebrated as New Year's Day, the change of year in the English calendar year was usually reckoned from 25 March in this period: thus a manuscript date of 18 February 1639 refers, by modern reckoning, to 18 February 1640. All dates supplied by the editor are adjusted to modern reckoning. No effort is made to provide an explanation where a year given in a transcription differs in this manner from the year given in a heading. Where documents are dated by regnal year, C.R. Cheney's *Handbook of Dates for Students of English History* (London, 1978) has been used as a guide.

Many events are dated in the source documents by feast day rather than by day and month. Many of the feast days remain familiar (eg, Christmas), or are easily established. Others, like the dedication feast of a particular church, depended on local

custom and may be beyond recovery. Appendix 18 gives the dates of most feasts named in the documents, or, for movable feasts, directions for discovering the dates in a given year. Dates which cannot be discovered by reference to Appendix 18 are given in the appropriate heading, footnote, or endnote.

Most documents are included within their proper administrative year: thus a document from 29 July 1593 is included in the year 1592–3, whereas a document from 30 October 1575 is included in the year 1575–6. Where all items cited from a non-standard account can be assigned with confidence to a given administrative year, those items are printed without further comment (eg, Corpus Christi accounts from 1465–6 and 1470–1 to 1478–9). Where items cited from a non-standard account may refer to events in either of two administrative years, the account is assigned to the year to which the bulk of the account applies and an explanation or a caution is supplied in an endnote (eg, Trinity College accounts from 1547–8 to 1550–1). Where non-standard accounts were kept quarter by quarter, as at St John's College, the accounts of the fourth (October) quarter are placed in the following year, where they properly belong. Reminiscences or allusions to events in years gone by are normally assigned to the year of the event. Although every effort has been made to assign documents to particular years, sometimes by reasonable conjecture, a few documents have resisted close dating: these undatable documents are assigned to Appendix 1.

The date range of a given account, if less than the entire administrative year, is given in an editorial subheading. When the specific date of an event can be established, it is given either in a subheading or in a footnote. For the King's College Liber Communarum series, editorial subheadings not only give the date span of the week in which payments were made, but are also intended to serve as an aid to locating the payments in the unfoliated originals. (Thus, for example, entries cited from the 1450–1 Liber Communarum occur in the accounts for Michaelmas week, Christmas week, the second week after Christmas, and the third and fourth weeks after Easter: precise dates for those weeks are given in the subheadings; the entries may be located in the original volumes under the accounts for the appropriate weeks.)

At times, particularly in plague years, commencement exercises and other ceremonies were postponed. The following provisional list of plague years is chiefly derived from Cooper, *Annals*, Index, s.v. *Pestilence*: 1348, 1389, 1447, 1485, 1491–5, 1513, 1514, 1521, 1526, 1529, 1532, 1537, 1538, 1539, 1545, 1546, 1551, 1563, 1574, 1577, 1580, 1593, 1603, 1605, 1608, 1610, 1625, 1630, 1631, 1636, 1637, 1638, 1641, 1642.[81] The plague was usually most virulent in the hot summer months.

Layout

Each entry in the Records is preceded by a name or descriptive title, along with a brief identification of its source. On a separate line the folio, page, or membrane number is given, along with the precise accounting period of the entry (where known), and

the manuscript account heading (where available). Within each year documents are ordered as follows: first, annual accounts and primary administrative documents listed by colleges (in alphabetical order), university, town government, parish, and guild; then other documents arranged either by logical category where the documents are few, or chronologically where documents are numerous and form a narrative sequence. Codes in the left margin mark antiquarian compilations or serve as aids to locating documents in the Document Descriptions (see Symbols, pp xi–xii).

Within practical limits, the general layout of the originals has been preserved. Headings, marginalia, and account totals are printed in the approximate position they occupy in the source. Right marginalia are set in the left margin, a transposition indicated by the symbol ℞. Marginalia too long or too cumbersome to set in the margin have been set within the text and marked with a dagger. Totals are transcribed only when all the amounts making up the totals are also transcribed. In cases where an item has been extracted from a more extensive entry whose sum is recorded but not the amounts of the individual items, the phrase 'not itemized' replaces the sum. Original lineation has not been preserved in passages of continuous prose. Where the layout of the original is idiosyncratic (eg, a diagonal left margin), no attempt has been made to reproduce that format.

Dittography and obvious scribal errors are noted in footnotes, and administrative cancellations either in footnotes or endnotes, depending upon circumstance. (Administrative cancellations are characteristic of tower books, where, for example, a list of costumes was crossed out when the costumes were returned after use; these cancellations must be distinguished from marks used by scribes to correct errors in writing.) Persons referred to by title only in the Records are identified by name in a footnote to the first occurrence in a given year. Fuller information on persons named or referred to in the Records may be found in the indexes. Decay, damage, or other problems which adversely affect the clarity of the original, are briefly noted in footnotes or discussed at length in the Endnotes. Problems of dating and provenance are discussed in Endnotes. An asterisk in the subheading line will alert the reader to the existence of an endnote.

Punctuation

Manuscript punctuation has been retained, except that excessive scribal pointing, most manuscript braces, and all line fillers have been ignored. Virgules are indicated as / and //. Capitulum marks and marginal notations in financial accounts and inventories have, for the most part, not been transcribed. Similarly, although proper nouns and numbers are sometimes underlined in the originals, it is often unclear whether this underlining was the work of the original scribe or of a later hand; such underlining has not been noted.

Spelling, Capitalization, and Expansion

The spelling of the original has been preserved, along with the capitalization. 'ff' has been retained for 'F'; the standard and elongated forms of 'I' are uniformly transcribed as 'I' except where the elongated form is clearly distinguished as a 'J' in later printed documents. Minuscules have been preferred where it has been difficult to distinguish minuscules from majuscules. Ornamental capitals and display letters have been transcribed as ordinary letters but are footnoted. Arabic '1' has been used for the 'i' occasionally found in arabic numerals.

Abbreviated words have been expanded, with italics to indicate letters supplied by the editor. Because italics mark the expansion of abbreviated forms, original italics and other special founts are printed as roman in citations from early printed books: the result is some slight loss in distinction and emphasis. Where manuscripts yield insufficient evidence to judge individual scribal habits, abbreviations are expanded to classical forms in Latin and modern British forms in English. First names have been expanded wherever possible. Where a single 'p' with a cross-stroke through the descender is used as an abbreviation for 'patet per,' the second 'p' has been italicized, yielding '*patet per*.' Where an 'e-cedilla' (ę) is used for an 'ae' or 'oe' diphthong, the character is expanded as '*ae*' or '*oe*.' Both the 'e-cedilla' and the ligature 'æ/œ' have been expanded as '-ae-' or '-oe-' according to the historical derivation of the word: hence 'tragœdia' is never transcribed as 'tragædia' even when the diphthong looks more like 'æ' than 'œ' in the original.

Abbreviations which are easily understood today ('li', 's', 'd', 'ob' (for half-pence), 'viz', and 'etc' or '&c'), and abbreviations cumbersome to expand, including those typical for weights and measures ('lb' for 'pound') are retained. 'Mr' and 'Dr' are left unexpanded when introducing a proper name, but expanded when used as nouns or when occurring before another title (eg, M*aster* Mayor). 'Xp-' and 'xp-' are expanded as 'Chr*ist-*' and 'chr*ist-*'. The sign ℈ has been expanded as 'es' except when it follows an 'e': in this case it is expanded as 's'. Where single minims are too many or too few by obvious scribal error, an editorially corrected version is supplied in the text and the textual oddity is footnoted. Otiose flourishes such as ꝑ and ꝺ are ignored. Superlineated letters are lowered to the line except when used with numerals ('x^{o}', 'xxiiij^{ti}').

A special comment must be made about the hand of James Tabor, university registrary from 1600 to 1645. Tabor's hand is usually clear in intention but often impossible to decipher letter by letter. A word will often end in a stroke which is clearly a string of letters and not a true abbreviation. Far more conjecture is required to decipher Tabor's hand than the hands of most other writers, and the reader should be warned that many of the readings (eg, in the 1610–11 riot documents) are conjectural. Since reproducing Tabor's hand with brackets to indicate illegible letters would result in

a virtually unreadable text, it has been decided to transcribe Tabor's hand as if every letter were, in fact, visible; footnotes or pointed brackets are supplied only where entire words or essential meanings are in doubt. Furthermore, to make the difficult 1610–11 riot documents easier to read, abbreviated names have been expanded even when they lack a mark of abbreviation, although this is an exception to REED's usual practice.

Unfoliated and Oddly Numbered Manuscripts

Unfoliated manuscripts with a small number of leaves or membranes have been counted by hand and conjectural folio numbers supplied in square brackets. Such conjectural foliation, however, may be awkward and indeed unreliable for manuscripts with a large number of leaves, especially when irregularities such as torn leaves and inserted sheets will virtually guarantee that various users will count folios differently. Most annual accounts are organized internally by year and by account heading and/or term. Following this logic, unfoliated accounts from King's College (also, in lesser numbers, from Christ's and Corpus Christi), are marked 'nf' to signify lack of foliation; then, following the account heading, a folio count is supplied within square brackets. This supplied foliation reckons the leaf on which the subdivision begins as folio 1. (A special system for identifying account headings in the King's College Liber Communarum series is explained on p 813.)

Where two manuscripts or two leaves have by error been given the same number by a scribe or cataloguer, the second occurrence is marked 'bis.' Where a volume or sheet of paper has been turned upside down for an entry, 'rev' (for reversed) follows the folio or page number.

In several of the manuscripts cited in the Records, not folios or pages but 'openings' are numbered: as the manuscript is opened, the same number is assigned to the left-hand and the right-hand pages of the opening. In Magdalene College Archives Register B/421, moreover, the left-hand page of any given opening is marked with a subscript 'a,' the right-hand page with a subscript 'b': this practice results in a reversal of the modern convention which designates rectos as 'a' and versos as 'b.' Jesus College Library R.2.5 is organized as a sequence of annual tables in chronological order, each table extending across an entire opening. When the table for a given year carries on to the next opening, a subscript 'x' is added to the second opening: thus, for example, opening 28x follows opening 28.

Texts with Multiple Copies

Where records exist in multiple copies, the editor has attempted to select the 'most authentic' copy as the source text for transcription. Two cases deserve special attention:

1/ Where a letter was transmitted from one party to another and copies were made by sender, recipient, or both, preference is given to the letter which was actually sent (often distinguished by fold marks, seals, etc). If the transmitted document does not survive, a registered copy is used as source text.

2/ Where accounts and letters exist both in rough (or draft) form and in neat (or finished) form, preference is given to the neat version, which may be considered more 'official.'

When two or more copies of the same record survive, the editor has chosen one as source text and recorded the copy or copies in the Endnotes. Although normal REED policy requires collation of all significant variants, the large number of copies surviving in the university environment has forced a compromise in this collection: footnote collation against variant texts is provided only when differences extend to entire phrases. Differences in capitalization, forms of abbreviation, word division, or punctuation are not collated.

Transcriptions by the Cambridge antiquary Thomas Baker (1656–1740) are listed in the Endnotes, along with any more nearly contemporary copies, to allow for checking the work of previous historians, who often cite Baker as principal source even though the originals from which Baker transcribed can almost always be traced. The Baker manuscripts are now divided between the British Library (Baker 1–23 = Harley 7028–50) and the Cambridge University Library (Baker 24–42 = Mm. 1.35–53).[82] Because others refer to the manuscripts sometimes by shelf-marks and sometimes by the numbers Baker himself gave to his volumes, and because the relationship between shelf-mark and Baker number is never obvious, both systems are always cited. A compilation made by members of the Cambridge Antiquarian Society, *Index to the Baker Manuscripts* (Cambridge, 1848), provides further details.

Certain additional antiquarian transcriptions are included in the Endnotes for the express purpose of alerting the reader to the fact that those transcriptions are derivative and not original. Two groups of manuscripts have been systematically excluded from the Endnotes: the handsome but inherently derivative university registers compiled by Robert Hare before his death in 1611 (see Venn and *DNB*); and transcriptions made by the Cambridge antiquary William Cole (1714–82) now among the Additional manuscripts in the British Library (see Venn and *DNB*). The latter may be consulted with the aid of George J. Gray, *Index to the Contents of the Cole Manuscripts in the British Museum* (Cambridge, 1912).

Notes

1 Charles Henry Cooper, *Annals of Cambridge*, 5 vols, remains the closest approximation to a comprehensive history of the town. *VCH*, pp 1–149, a summary history, is the source of all undocumented references in this essay. Most of the countless histories or descriptions of Cambridge are entirely derivative. An exception, despite the author's disclaimer, is Thomas D. Atkinson, *Cambridge Described & Illustrated*. An engaging set of essays is F.A. Keynes, *By-ways of Cambridge History*, whose chapters on 'Cambridge Waits and Orlando Gibbons' and 'Early Drama in Cambridge' are now, however, somewhat out of date.

James Bass Mullinger, *The University of Cambridge*, 3 vols, is the standard history of the university. The earliest comprehensive history is Thomas Fuller, *History of the University of Cambridge* (citation from p 120). *VCH*, pp 150–210, provides an overview with bibliographical references. The university is also prominent in Cooper, *Annals*. Detailed descriptions of university customs, offices, and institutions are given in R.J. Tanner (ed), *Historical Register*.

Further details concerning the university and town are given on pp 778–81, 797–8.

2 *VCH*, pp 109–11 (includes maps showing town growth); and Nigel Goose, 'Household Size and Structure in Early-Stuart Cambridge,' *Social History*, 5 (1980), 347–85 (census details pp 353, 384–5). Miri Rubin, in *Charity and Community in Medieval Cambridge* (Cambridge, 1987), 44, estimates the total population of Cambridge at no less than 3,500 at the beginning of the fourteenth century.

3 *VCH*, pp 102–3; Goose, 'Household Size,' pp 355–8.

4 *VCH*, pp 7, 92–4; Mary Bateson and Frederic W. Maitland, *The Charters of the Borough of Cambridge* (Cambridge, 1901), 97; and Daniel Defoe, *A Tour Thro' the Whole Island of Great Britain*, 4th ed, vol 1 (London, 1748), 91–2.

5 See p 343 and endnote.

6 *VCH*, pp 160–1; Mark H. Curtis, *Oxford and Cambridge in Transition, 1558–1642*, p 36.

7 Tanner, *Historical Register*, p 24; Curtis, pp 36–41, 54–82.

8 Curtis, p 3.

9 *VCH*, pp 8–12; citation from p 11. Cambridge was one of six towns exempted from the general pardon of November 1381.
10 *VCH*, pp 1, 29.
11 Cooper, *Annals*, vol 1, pp 348–9 (1532); vol 2, pp 557–8 (1596); vol 3, pp 20–1 (1605–6), 46–7, 53, 55 (1611–12). See also Gray, *Mayors*, pp 22–9.
12 *VCH*, pp 81–3.
13 H.C. Porter, *Reformation and Reaction*.
14 *VCH*, p 15.
15 Chambers, *MS*, vol 1, pp 393–403. See also p 756, on the plays of Henry Medwall.
16 Willis and Clark, *Architectural History*, vol 2, p 214. Andrews matriculated in 1664 and became a fellow in 1669.
17 Smith, *College Plays*, pp 14–16; and Smith, 'Academic Drama,' 174–82.
18 Smith, 'Academic Drama,' 194. Payment for work in the acting chamber in 1664–5, noted on the same page, cannot be taken as evidence of a performance.
19 See also the payment by Matthew Hutton in 1614–15 (p 539).
20 For histories and descriptions of college halls and chapels, see Willis and Clark, *Architectural History*; and Royal Commission on Historical Monuments, England, *An Inventory of the Historical Monuments in the City of Cambridge*, 2 vols (London, 1959).
21 The accounts of Queens' College for 1560–1 seem to suggest that a spectacle (show?) was performed in the president's lodge ('in cubiculo presidis'). See also Queens' College accounts for 1548–9.
22 Leslie Hotson has attempted to reconstruct the Queens' College stage in *Shakespeare's Wooden O* (New York, 1960), 169–72.
23 Smith, *College Plays*, pp 26–8, notes many references to stage houses in Cambridge play texts.
24 See also R.B. Graves, 'Stage Lighting at the Elizabethan and Early Stuart Courts,' *Theatre Notebook*, 38 (1984), 27–36.
25 Smith, *College Plays*, p 31: 'The chest at Queens' is still in existence.'
26 Nan Cooke Carpenter, 'Musicians in Early University Drama,' *Notes and Queries*, 195 (1950), 470–2, discusses some aspects of this topic.
27 See 'Manner of Production of College Plays,' in Smith, *College Plays*, pp 17–48; and L.J. Mills, 'The Acting in University Comedy,' 212–30.
28 The first two stage directions are taken from *Richardus Tertius*, Robert Lordi (ed) (New York, 1979), Part II, Act V, Scene i, following line 87; and Part III, Act V, Scene viii, following line 43. The second two are from *Destruction of Jerusalem*, CUL: Add. 7958, Part I, Act IV (f 46); and Part III, Act IV (f 70v).
29 Note objections to cross-dressing in 1614–15 (pp 543–4); biblical grounds are discussed in the endnote.
30 Other references to the purchase of writing materials occur in the accounts of Queens' College (1549–50) and of Trinity (1554–5, 1620–1). A printed copy of *Albumazar*, by Thomas Tomkis, contains contemporary manuscript stage

directions (Appendix 6:1). A part book survives from Oxford: see David Carnegie, 'Actors' Parts and the "Play of Poore,"' *Harvard Library Bulletin*, 30 (1982), 5–24.

31 Thomas Brandon, Henry VIII's juggler, visited Cambridge in 1532–3, 1534–5, and 1535–6. Edward VI's jester performed in 1548–9 and 1552–3; tumblers performed in 1572–3 and 1574–5; a jester in 1627–8; and Charles I's jester in 1631–2 (see Patrons and Travelling Companies). Simonds D'Ewes reports having seen a rope-dancer in the town in 1619–20. For a possible exclusion of a dancer at Chesterton, see Records, 1568–9, and endnote.

32 These prohibitions were not applied with equal force to bull-baiting, which was considered less a sport than a technique of rendering the flesh more wholesome: a bullring was erected on the market in 1603–4; owners who allowed a bull to be slaughtered without first being baited were fined by the university in 1641–2.

33 Atkinson, *Cambridge Described*, pp 81–5; *VCH*, p 120; and Keynes, *By-ways*, pp 1–15.

34 I am grateful to Professor Robert Tittler for calling the Thaxted town hall to my attention.

35 The 'com*m*on playe' from which John Crowfoote was 'Drawen by the heeles' may have been performed in an upstairs room at the Elephant (see pp 1228–30).

36 On Cambridge inns, see Atkinson, *Cambridge Described*, pp 71–6; Palmer, *Cambridge Borough Documents*, vol 1, pp 138–40; and *VCH*, pp 115–16. Atkinson (pp 73–4), reports: 'The *Falcon* has now ceased to be used as an inn, but it is a very good example of the old arrangement. Till quite recently the court was entirely surrounded by the timber buildings of the fifteenth or sixteenth centuries, and the west and south sides still stand almost unaltered. The buildings are in three floors, the two upper of which have open galleries, projecting slightly over the ground storey. The galleries probably ran all round the court originally.... The galleries on the east side appear to have been destroyed in the last century to form a large reception room, the three round-headed windows of which appear in our illustration' (Figure 5B).

37 B.R. Hartley, 'The Wandlebury Iron Age Hill-Fort, Excavations of 1955–6,' *CAS: Proceedings*, 50 (1957), 1–27.

38 [J.H. Marsden, (ed)], *College Life in the Time of James the First* (Cambridge, 1851), 97.

39 Chambers, *MS*, vol 1, pp 336–71; suppression of the feast described p 366. See also Boas, *University Drama*, pp 10–11.

40 Boas, pp 4–8. See also the Oxford collection to be published in the REED series.

41 *Coventry*, R.W. Ingram (ed), REED (Toronto, 1981).

42 G.C.M. Smith, *Thomas Randolph*, Warton Lecture on English Poetry, British Academy (London, 1927), 25.

43 The source for this episode is the mid-sixteenth-century master of Corpus Christi College, John Joscelyn, whose manuscript history of the college has been

published as *Historiola Collegii Corporis Christi*, J.W. Clark (ed), CAS, Octavo Series 17 (1880); the incident is described pp 12–17. The account cited is by Fuller, *History of the University*, pp 44–5. See also Cooper, *Annals*, vol 1, pp 303, 324; Gray, *Mayors*, p 22; and *VCH*, p 373.

44 On Sturbridge Fair, see p 706; on all Cambridge fairs, see Atkinson, *Cambridge Described*, pp 203–13; and *VCH*, pp 91–5.

45 The office of the lord of taps survived until 1833: *Cambridge Borough Documents*, vol 1, p 166.

46 Cambridge churches are described in more detail, p 798.

47 See King's Hall account for 1364–5 and endnote.

48 Hocktide ceremonies are described by Chambers, *MS*, vol 1, pp 154–6; and by J. Charles Cox, *Churchwardens' Accounts from the Fourteenth Century to the Close of the Seventeenth Century* (London, 1913), 64–5, 261–3.

49 Cooper, *Annals*, records royal visits for the entire history of Cambridge. Documents and descriptions from 1564 onward are published by Nichols, *Progresses of Elizabeth* and *James the First*; Mullinger, *University of Cambridge*, especially vol 1, p 448; and Marion Colthorpe, *Royal Cambridge: Royal Visitors to Cambridge, Queen Elizabeth I – Queen Elizabeth II* (Cambridge, 1977).

The following sources supplement details printed by these three authorities (information kindly supplied by Marion Colthorpe): 1571: PRO: E101/431/1 (cofferer's account, 1 October 1570 to 30 September 1571). 1578: Privy Council meetings were held at Audley End, July 27, 31, and at Long Melford on 3 August (*Acts of the Privy Council*). An itinerary at Longleat House (Thynne Papers, vol 1.11, f 82) shows that the queen stayed at Sir Thomas Barnardiston's (Kedington, Suffolk) en route to Long Melford. John North's diary (Bodl.: MS Add. C 193, f 39) shows that the court moved from Kedington to Long Melford on 2 August. The queen's stay at Audley End can be dated as '26–31 July/1 August.' 1615 (first visit): PRO: E101/433/19 (controller's account, 1 October 1614 to 31 March 1615). 1616: PRO: E101/434/1 (controller's account, 1 October 1615 to 30 September 1616). 1624 (second visit): PRO: E101/437/2 (controller's account, 1 October 1624 to 31 March 1625) and the parallel cofferer's account only give the places where the king spent his Sunday nights (Newmarket, 5 December; Cambridge, 12 December; and Royston, 19 December).

50 This discussion draws upon the Records and upon information gathered in Appendix 13. Previous histories of the Cambridge waits begin in 1484, the date of their first appearance in town treasurers' accounts: see *VCH*, pp 60–1; and F.A. Keynes, 'Cambridge Waits and Orlando Gibbons,' *By-ways*, pp 42–59. See also Ian Payne, 'The Musical Establishment at Trinity College, Cambridge, 1546–1644,' CAS: *Proceedings*, 74 (1987 for 1985), 53–69; and 'Instrumental Music at Trinity College, Cambridge, *c.* 1594–*c.* 1615: Archival and Biographical Evidence,' *Music and Letters*, 68 (1987), 128–40.

51 Mere reports in 1556–7: 'Item Clarkes dawghter ye wayt[⟨.⟩] and his seruante

maryed at .s. Edwarde*s*'; this implies that Clark was the master wait, and that his daughter married one of his subordinate waits.

52 Edmund H. Fellowes, *Orlando Gibbons and his Family*, p 15.

53 By 1581–2 Graves apparently left Cambridge and joined the Norwich town waits: see *Norwich 1540–1642*, David Galloway (ed), REED (Toronto, 1984), 63.

54 Fellowes, p 18.

55 Fellowes (pp 18–19) records the deaths of William and Mary Gibbons. Mary Gibbons' ownership of the Bear is noted in Appendix 13.

56 Fellowes, pp 21 (Edward), 31 (Ferdinando). The suggestion that Orlando performed from 1600–1 to 1602–3 is advanced by *DNB*; by Fellowes, p 35; and by *New Grove*. Keynes, p 57, suggests that the performer was Edward Gibbons.

57 The Corpus Christi College chapter book for 1619–20 requires the waits to 'provide a sample of their skill in playing and singing.'

58 The Cambridge waits performed in the Bassingbourn St George Play in 1511: J.C. Cox, *Churchwardens' Accounts*, p 272. In May 1567 they played in Boston, perhaps in connection with a play: Stanley J. Kahrl, 'Records of Plays and Players in Lincolnshire, 1300–1585,' Malone Society, *Collections*, vol 8 (Oxford, 1974), 5. On 11 July 1571, 'ye playars of Cambrydge' received a payment in Ipswich: E.K. Chambers, 'Players at Ipswich,' Malone Society, *Collections*, vol 2, part 3 (Oxford, 1931), 267. In 1574 Henry Reade, 'one of the wayghtes of Cambridge,' was paid 'for his attendance in Christmas tyme' at Hengrave Hall: David Galloway and John Wasson (eds), 'Records of Plays and Players in Norfolk and Suffolk, 1330–1642,' Malone Society, *Collections*, vol 11 (Oxford, 1981), 166. Much earlier, in 1415–16, a payment was given at King's Lynn (Galloway and Wasson, p 43): 'cuidam Iogulatori Ludenti ciuii Cambr*igie*.'

For further evidence of travel by Cambridge waits, other volumes in the REED series should be consulted.

59 REED, *Norwich 1540–1642*, as summarized on p xi, contains extensive information concerning musical instruments.

60 CUA: CUR 37.3.111, f [1v].

61 See *DNB*. Legge was criticized in 1581–2 for permitting the singing of lewd ballads. This complaint is preserved with others in BL: Lansdowne 33–4, Arts. 46–51. See also Heywood and Wright, *Transactions*, vol 1, pp 314–50, 353–69; Cooper, *Annals*, vol 5, p 313; Boas, *University Drama*, pp 112–13; and Brooke, *History of Gonville and Caius*, pp 84–93. See also P.G. Stern, 'Thomas Legge: A Sixteenth Century English Civilian and His Books,' *Satura Roberta Feenstra*, J.A. Ankum *et al* (eds) (Fribourg, Switzerland, 1985), 545–56.

62 See David W. Blewitt, 'Records of Drama at Winchester and Eton, 1397–1576,' *Theatre Notebook*, 38 (1984), 88–95, 135–43. See also the Buckinghamshire collection for the REED series (in preparation). This was the original college of Thomas Preston, apparently the author of *Cambyses*: see p 778 and note 66.

63 For further information on Medwall's life and plays, see *The Plays of Henry Medwall*, Alan H. Nelson (ed) (Woodbridge, Suffolk, 1980); and 'Life Records of Henry Medwall, M.A., Notary Public and Playwright; and John Medwall, Legal Administrator and Summoner,' *Leeds Studies in English*, ns 11 (1980), 111–55.

64 Cobban, *The King's Hall*, especially pp 186–8.

65 A third site incorporated into Trinity College was Physwick Hall, mentioned in the college inventory of 1547–8 (p 154, l. 19). This hall is described in H.P. Stokes, *Medieval Hostels*, pp 95–6; and by *VCH*, pp 357, 462.

66 Chambers, *ES*, vol 3, p 469, questions whether a person of Preston's learning and eminence could have written *Cambyses*, but Norman Rabkin remarks of Preston the scholar, Preston the playwright, and Preston the ballad-monger, 'All three may well be the same man; there were other Thomas Prestons in the period, too' (Russell A. Fraser and Norman Rabkin (eds), *Drama of the English Renaissance*, I, *The Tudor Period* (New York, 1976), 59).

67 For some standard histories of and guides to the university, see note 1. The introductions to the *Grace Book* series also provide important information.

68 Damian Riehl Leader, 'Professorships and Academic Reform at Cambridge: 1488–1520,' *Sixteenth Century Journal*, 14 (1983), 218–27.

69 On the Tolbooth, see Atkinson, *Cambridge Described*, pp 81–7, 91–4; and *VCH*, pp 119–20.

70 A thirteenth-century Paris riot among arts students involved the automatic excommunication of all participants, because to strike a clerk was to strike God's anointed.

71 Sir William Blackstone, *Commentaries on the Laws of England*, 16th ed, vol 1 (London, 1825), 470.

72 *VCH*, pp 1–149, is the source of all undocumented references in this essay. See also 'Town and Gown,' above, pp 705–9. For a list of mayors, see J. Milner Gray, *Mayors*.

73 *VCH*, pp 13, 59–60; Keynes, 'The Office of High Steward of the Borough of Cambridge,' *By-Ways*, pp 16–41.

74 Walter L. Woodfill, *Musicians in English Society from Elizabeth to Charles I*, Princeton Studies in History, 9 (Princeton, 1953), 264–5 (accounts from 1576 to 1589, from BL: Stowe 774). For further information on Roger North, see Boas, *University Drama*, p 224.

75 On the possibility that Shakespeare's *Hamlet* was performed at Cambridge by the chamberlain's men, see Appendix 10.

76 *VCH*, pp 123–32.

77 Toulmin Smith, Lucy Toulmin Smith, and Lujo Brentano (eds), *English Gilds: The Original Ordinances of more than One Hundred Early English Gilds*, EETS, os 40 (London, 1870), 274–82; Mary Bateson (ed), *Cambridge Gild Records*; Herbert Francis Westlake, *The Parish Gilds of Mediaeval England* (London,

1919), 139–41 (also Chesterton, pp 141–2); Bede Camm, 'The Mediaeval Gilds of Cambridge,' *Downside Review*, 43 (1925), 9–20; and *VCH*, pp 133–5. The Corpus Christi Guild Minute Book and the guild returns from 1382 in the PRO are described and printed by Bateson; *English Gilds* contains several of the returns written in English.

78 Further on tournaments, see Cooper, *Annals*, vol 1, pp 42 (1234), 44 (1245), 46 (1251), 53 (1270), 71 (1305), and 72 (1309).

79 Further on ownership of classical play texts, see E.S. Leedham-Green (ed), *Books in Cambridge Inventories: Book-Lists from Vice-Chancellor's Court Probate Inventories in the Tudor and Stuart Periods*, 2 vols (Cambridge, 1987); see also Ian Lancashire, *Dramatic Texts and Records of Britain: A Chronological Topography to 1558* (Toronto, 1984), 94–102; and, concerning academic lectures on play texts, Damian Riehl Leader, 'Professorships and Academic Reform at Cambridge: 1488–1520,' pp 218–24.

80 *VCH*, p 62.

81 Catherine P. Murrell, 'The Plague in Cambridge 1665–1666,' *Cambridge Review*, 72 (1950–1), 375–6, 403–6, includes a discussion of the plague in the years leading up to 1642.

82 Of the CUL volumes, Baker 39 is a printed book (formerly Mm.1.50, now Adv.b.52.1), while Baker 41 and 42 (Mm.1.52–3) are original manuscripts with notations by Baker. The latter is 'Peck's Book': see Introduction, p 795. Nineteenth-century transcriptions of Baker manuscripts in the BL made by members of the Cambridge Antiquarian Society, now in the CUL and designated Mm.2.22–5, have no independent authority.

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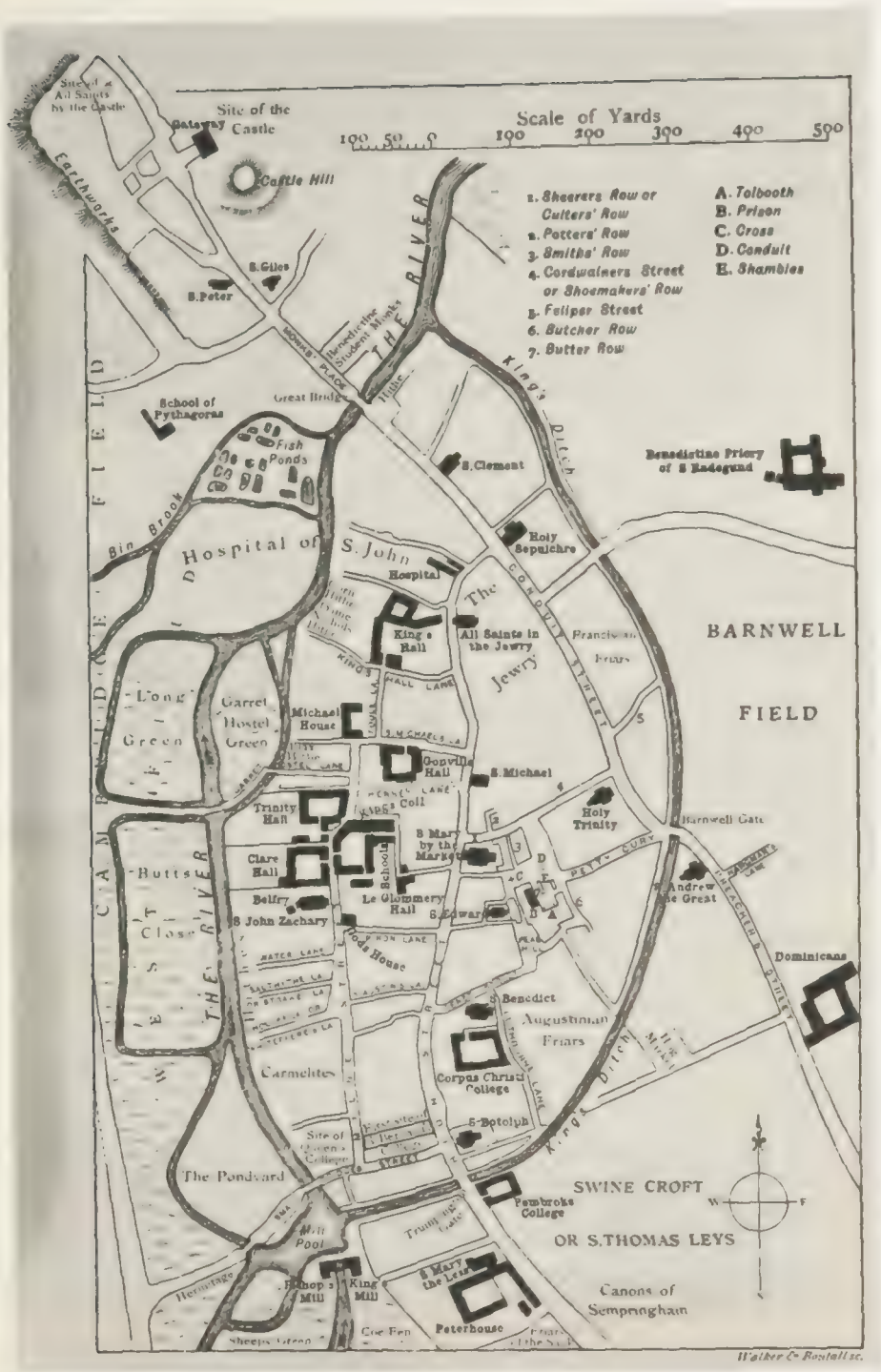


Map 1 Cambridge *c* 1445 (reprinted from Atkinson, *Cambridge Described*, following p 504)

Map 2 Richard Lyne map of Cambridge, 1574 (from Cambridge University Library Map Room, *by permission of the Syndics of Cambridge University Library*)

Map 3 John Hamond map of Cambridge, 1592: Central Section (reproduced from a facsimile in Cambridge University Library)

Midsummer Common
JESUS COLLEGE
To Sturbridge Common and New market
To Chesterton and Ely
CHESTERTON ROAD
C A M
R I V E R
JESUS LANE
SIDNEY SUSSEX COLLEGE
ST JOHN'S LANE
CHESTERTON LANE
MAGDALENE COLLEGE
Great Bridge
BRIDGE STREET
ST JOHN'S COLLEGE
MAGDALENE STREET
Castle
To Huntingdon Road and The Howes
To Madingley
A
B
C
D
E
1
2
3

Map 4 Cambridge, showing Principal Sites *c* 1615 (based in part on M.D. Lobel and W.H. Johns (eds), *The Atlas of Historic Towns* vol 2 (Baltimore, 1975)). See page 838 for Key to Map 4.

Key to Map 4

THE CHURCHES

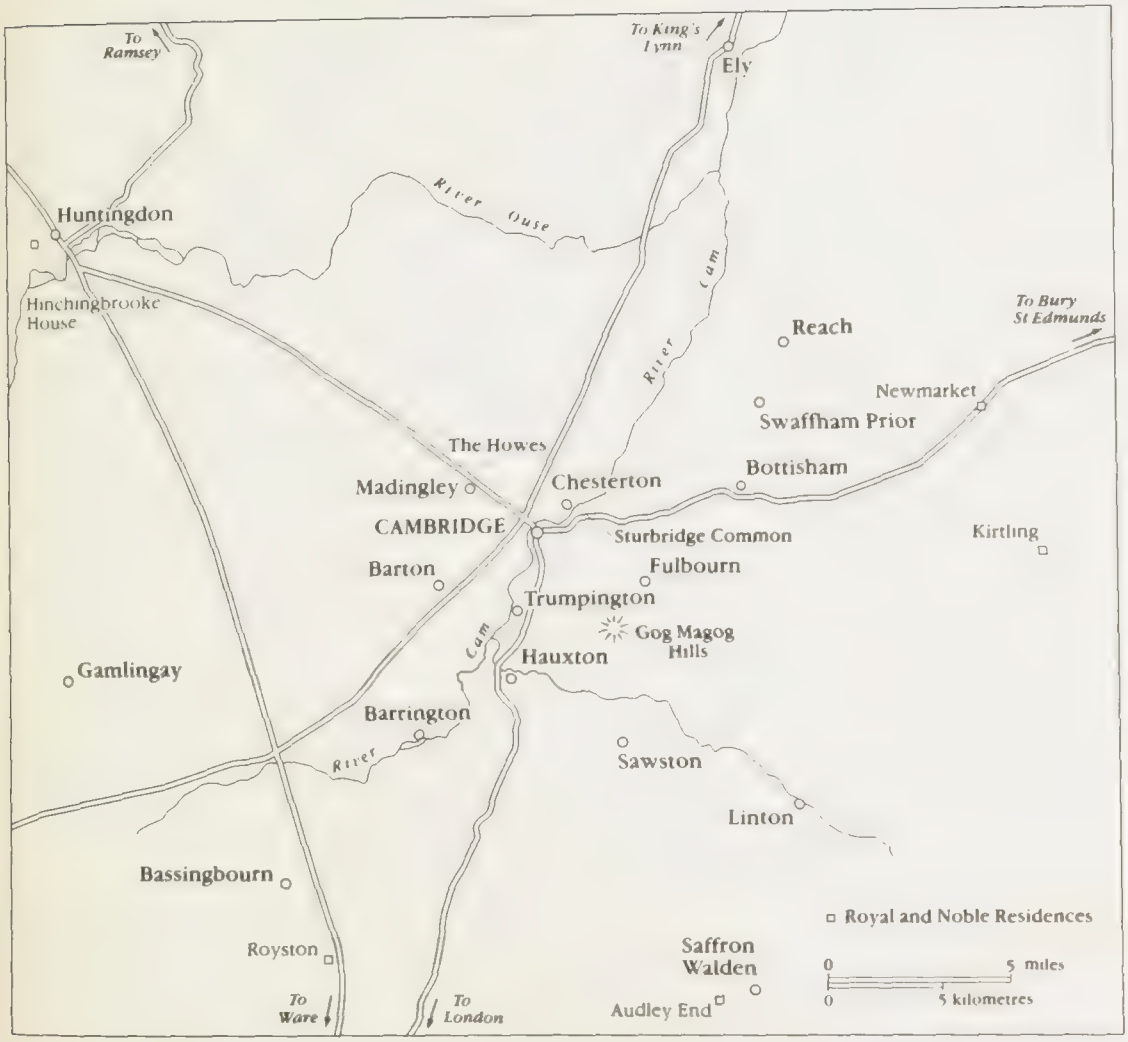
A St Giles' Church
B St Peter's Church
C St Clement's Church
D Holy Sepulchre Church
E All Saints' Church
F St Michael's Church
G Holy Trinity Church
H Great St Mary's Church
J King's College Chapel
K St Andrew the Great Church
L St Edward's Church
M St Bene't Church
N St Botolph's Church
O Little St Mary's Church

OTHER BUILDINGS

P Guild-hall
Q Tolbooth

THE INNS

1 The Saracen's Head
2 The Elephant
3 The Dolphin
4 The Sun
5 The Crown
6 The Blue Boar
7 The Bear
8 The Angel
9 The Wrestlers
10 The Falcon
11 The Eagle
12 The White Horse



Map 5 Cambridge and Cambridgeshire, with principal renaissance routes

APPENDIX 1
Undated Documents

c **1368–90**

CUS ***Old Proctor's Book*** CUA: Collect. Admin. 3
ff 26v–7*

®46 ...Stat*utum* nouu*m* contra turbatores *in* vico scolar*um* die cin*e*rum.

Item monemus p*rimo* se*cundo* & ter*c*io sub pena exco*mmun*icacionis maioris ne quis decete*ro* in vicis scolar*um* tu*r*bacionem aliquam pulsu tractu seu quouis alio mo*do* faciat foueat aut procuret aut eodem die seu aliquo alio t*empore* fiant conuentic*u*le seu conc*ur*sus scolarium alicui*us* facultatis p*er* se vel facultatum sim*u*l sim*u*l ad dispo*nendum* eli*gendum* vel no*min*and*um* eis capitaneum ducem Canc*ellarium* p*rocurato*res vel bedellos seu q*u*emcu*nque* alium vel alios ductores vel officiarios quocu*nque* no*mine* censeant*ur* nec ad hui*usmodi* conuentic*u*las vel conc*ur*sus facie*n*das campanas pulsent cornua vel tubis clangent nec quouis alio quesito colore conuocent seu faciant cong*re*gari ac insup*er* in hui*usmodi* contrauenientes sentenciam ferimus i*n* hiis scriptis sup*er* quo statuit dicta vniuersitas q*u*od t*a*lis contraueniens statim auc*torit*ate d*i*cte vniu*ersit*a*tis* p*ro* exco*mmun*icato p*er* eccle*s*ias denunciet*ur* nec ab hui*usmodi* exco*mmun*icac*ione* absoluat*ur* quousq*ue* ciste vniu*ersit*a*tis* co*mmun*i rat*i*one hu*ius* excessus suam [⟨...⟩] co*mmu*nam solue*r*it dupplicata*m*: | adicientes q*u*od quisc*unque* sibi t*a*le nomen officij capitanij duc*is* Canc*ellarij* procurat*o*ris vel bedelli seu quoc*unque* alio nomine censeat*ur* in t*a*li co*m*itiua o*mn*i gradu scolastico in ista vniu*ersit*a*te* h*ab*endo p*er*petuo sit indign*us*.

...

11/ sim*u*l sim*u*l: *dittography*

1520–5
St John's College Loose Bill SJA: D57.136
single sheet*

the expensys abowte ye play

In primis for vj yerdes of lynyng for ij playng cotes iij s
Item for ij yerdes and iij quarter of yalowe blake and whyte cottun for ij payr of hosse xix d
Item for other v yerdes for a nother playng cote ij s vj d
Item for iij cotes makyng iij s
Item for pynnys ob
Item for xij golden papers xij d
Item to mayster artur for ⟨..⟩ howde wyer & threde x d
[Item other expensys vj d]
[Item for a payer of hose and for mak]
Item for makyng of ij payer of hose x d

John Bale, Scriptorum ... Catalogus STC: 1296a
pp 709–10*
...

THOMAS ARTOVR xvi.

Thomas Artour, patria Nordouolgius, academiæ Cantabrigiensis alumnus, & Thomæ Bylnæi in persecutione pro Dei ueritate, sub Vvulsij Cardinalis tyrannide, socius, inter cætera congesit, |

Microcosmum, tragœdiam, Lib. 1.
Mundum plumbeum, tragœdiam, Lib. 1.
...

1540–50
St John's College Register of Inventories SJA: C7.2
ff 255v–6*

An Inventorye of all the players cotes & garmentes lieng in the great chest in the masters outward chamber ./

ffirst A cope of tawney silke
Item xiij garmentes of diuers sortes
Item ix payer of hose ij of them with doublettes ioyned to them
Item ij payer of sloppes
Item j blew cloke
Item a bunche of stooles
Item a bunche of fronters

Item a border *with* other painted clothes
Item [xix] ⌜xxij^{ti}⌝ cappe*s*
Item iiij visers
Item ij dragons
Item iij sheldes
Item ij heades
& iij berdes |

Players stuff in the masters myddelmost chamber./
in the great chest there.

ffirst xxiij cotes & garmentes
Item a pece of cloth of gold
Item a bonne grace full of shoues of rede veluet
Item A gowne
Item v clokes
Item v payer of hose
Item iij payer of [silk] sloppes one of yem of silke
Item a nette
Item a myter
Item iiij garmentes made of vestimentes
Item certen golden letters bound to gyther
Item iii calles
Item a payer of rede satene sleves for a gentlewoman
Item [a] ij frenche woddes
Item a bunch of broken ghere/

1550–60
St John's College Register of Inventories SJA: C7.2
f 255*

A cote and shoppes for miles.
A cote for phedria *with* yelo saten and blacke cotton
[A] Item ij cotes *with* crosses for ij sogiers
Item A new cote *with* white, blacke, and red gardes
Item An olde cote [*with*] and shoppes *with* black and white gardes
Item a silke cote for a yonge man
Item a cloke for a parasite
Item a litle silke cote for thraso seruante
Item a cote for the immiche

32,36/ shoppes *for* sloppes

APPENDIX 2
Post–1642 Documents

1648
Trinity College Response to Order of Parliament TCA: Box 29.351e
f [1]*

Reverend Sir. According to an Order of the right honourable the Lords assembled in high Court of Parliament dated the 10th of this present moneth and directed vnto you & the Seniors, vpon receipt of your letters I called the Seniors togither and acquainted them with your desire giving them a weekes time to read over the Statutes and Consider of such things as they conceived fitt to be reformed, and at the next meeting wee thought it Convenient that their Lordshipps should be humblie petitioned for the reformation of these things in our Statutes.
...

f [1v]
...
9. In the 24 Chap*ter*. Though the Institution that the head lecturer & the rest of the Lecturers should in Christmas sett forth Comœdies and Tragœdies be not simplie to be misliked; Yet in regard that that Institution was never observed according to the intent thereof but in steede of Comœdies & Tragœdies vaine showes and Interludes tending to the disgrace of pietie and modestie and the promotion of vice and impudencie haue beene permitted, that either that chapter may be cancelled or that the saide abuses may be theirin prohibited.
...

1651–2
Town Treasurers' Books DOL: Bowtell 6
nf *(Extraordinary disbursements)*
...
It*em* for 2 speciall warrant*es* at seue*r*all tymes to suppresse ye players ⌜in ye fayer time⌝ 00 02 00
...

APPENDIX 3
Reminiscences and Allusions

1550
Letter from Roger Ascham to Edward Raven BL: Lansdowne 98
f 49v *(1 October)*

...30 Antuerpiam venimus dij boni, non brabantiae sed totius Mundi ditissi*m*um Emporium, splendida magnificaq*ue* structura sic eminet, vt eo modo superet reliquias o*mn*es vrbes quas ego vidi, quemadmodum Aula D*iui* Ioan*nis* Theatrali more ornata post Natalem se ipsam superat....

1551–2
Letter from Roger Ascham to Edward Raven BL: Lansdowne 98
f 50 *(5 October)*

...The Regent of flawnders hade left at Bruxelle*s* a sort of faire lustie ⌜you*n*g⌝ Ladies...

f 50v

...thei semide boies rather than Ladies excellent to haue plaide in tragedies. ther was not on welfavoryde emonge*s* them save one yonge ladye faire ande well favorede....

f 56v *(3 January)*

...the Chirches be mad like theatra, v*idelicet* one seat hiher than a nother and round about be stages above as is at the Kinges Colledg buttrey dore v*idelicet* in Chirstenmas the pulpet in the middes the table of the lord standes com*mon*lie in the hiher end...

5/ 30 *for* 30 Septembris

1575
Letter from William Soone
Georg Braun: *De Praecipuis totius vniversi vrbibus*
p 1*

...Ianuarium, Februarium & Martium menses, vt noctis tædia fallant in spectaculis, populo exhibendis, ponunt, tanta elegantia, tanta actionis dignitate, ea vocis & vultus & motus moderatione, ea magnificentia, vt si Plautus, aut Terentius, aut Seneca reuiuisceret, mirarentur suas ipsi fabulas, maioremque, quàm cum inspectante popu*lo* Ro*mano* agerentur, voluptatem, credo, caperent. Euripidem verò, Sophoclem, & Aristophanem, etiam Athenarum suarum taederet....

1588
Martin Marprelate, The Epistle *STC*: 17453
sig B2v*

...
...You haue bin a worthy writer as they say of a long time/ your first book was a proper Enterlude/ called Gammar Gurtons needle. But I thinke that this trifle/ which sheweth the author to haue had some witte and inuention in him/ was none of your doing: Because your bookes seeme to proceede from the braynes of a woodcocke...

Martin Marprelate, The Epitome *STC*: 17454
sig C4v

...Let me take you againe in such a pranck/ and ile course you/ as you were better to bee seeking Gammer Gurtons needle/ then come within my fingers....

sig F4

M. D. found Anthonie in Hodges breeches.

®There is a book of this name/ which M. doctor made as they say.

...There it is: what haue the puritans to doe where he found it? Let the*m* answere to it. What if he founde it in hodge his breechs/ seeking for Gammer Gurtons needle? is the reason worse then the rest of his booke/ because it is without authoritie.

...

19,22/ You, your, your, your: *addressed to John Bridges*

1590
Stephen Gosson, Plays Confuted in Five Actions *STC*: 12095
sig D4

...the Actors either hu*n*t for their own profit, as the players in London; or followe the humor of their owne fancies, and youthfull delightes, as the studentes of the vniuersities, and the Inns of Courte.
...

sig D8v

...So subtill is the deuill, that vnder the colour of recreation, in London, and of exercise of learning, in the vniuersities, by seeing of playes, he maketh vs to ioyne with the Gentiles, in theire corruption....

1591
John Harington, Orlando Furioso *STC*: 746
sig ¶vj *(An Apologie of Poetrie)*
...
...But to end this part of my Apologie, as I count and conclude Heroicall Poesie allowable and to be read and studied without all exception; so I may as boldly say that Tragedies well handled, be a most worthy kinde of Poesie; that Comedies may make men see and shame at their owne faults, that the rest may be so written and so read, as much pleasure and some profite may be gathered out of them. And for myne owne part, as Scaliger writeth of Virgill, so I beleeue, that the reading of a good Heroicall Poeme may make a man both wiser and honester: and for Tragedies, to omit other famous Tragedies; That, that was playd at S. Iohns in Cambridge, of Richard the 3. would moue (I thinke) Phalaris the tyraunt, and terrifie all tyra*n*nous minded men, fro*m* following their foolish ambitious humors, seeing how his ambition made him kill his brother, his nephews, his wife beside infinit others; and last of all after a short and troublesome raigne, to end his miserable life, and to haue his body harried after his death. Then for Comedies. How full of harmeles myrth is our Ca*m*bridge Pedantius? and the Oxford Bellum Grammaticale?...
...

sig Kiij* *(Commentary to Book Fourteen)*
...
®Allegorie. In the description of Discord and Fraud, and finding Silence in the

house of sleepe, being long since banished from philosophers and diuines; the allegorie is so plaine, as it were time lost to spend time to expound it, because it expounds it selfe so plainly: only I will obserue one thing, in which mine Author is thought to keepe an excellent decorum. For, making Discord and Fraud of the feminine gender, he still makes silence of the masculine; as the like pretie conceit is in our Cambridge Comedie Pedantius, (at which I remember the noble Earle of Essex that now is, was present) where the Pedantius him selfe, examining the Grammaticall instruction of this verse. Cædant arma togæ, concedat laurea linguæ. vpon speciall consideration of the two last words, taught his scholler Parillus, that laurea, lingua sunt vtraque fœmininæ generis, sed lingua potissimum, and so consequently silence might not by any means haue bene of the feminine gender.

...

1592

Thomas Nash, Strange News *STC*: 18377

sig H1v*

...

Though I haue beene pinched with want (as who is not at one time or another Pierce Penilesse) yet my muse neuer wept for want of maintenance as thine did in Musarum lachrimæ, that was miserably flouted at in M. Winkfields Comœdie of Pedantius in Trinitie Colledge.

...

1596

Thomas Nash, Have with You to Saffron Walden *STC*: 18369

sig B4* *(Epistle Dedicatory)*

...

Plie them, plie them vncessantly vnico Dick, euen as a Water-man plies for his Fares, and insinuate and goe about the bush with them, like as thou art wont to insinuate and go about the grizlie bushie beard of some sauage Saracen Butcher, and neuer surcease flaunting and firking it in fustian, till vnder the Vniuersities vnited hand & seale they bee enacted as Obsolæte a case of Cockescombes, as euer he was

10/ *'Let arms yield to peaceful occupations; let the conqueror's wreath defer to the tongue.' Parody of Cicero,* de Consulato suo, *fragment 8.*

12/ *'"Laurel wreath," "tongue" are both of the feminine gender but especially "tongue."'*

23,34/ thine, thou: *Gabriel Harvey*

in Trinitie Colledge, that would not carrie his Tutors bow into the field, because it would not edifie: or his fellow qui quæ codshead, that in the Latine Tragedie of K*ing* Richard, cride Ad vrbs, ad vrbs, ad vrbs, when his whole Part was no more, but Vrbs, vrbs, ad arma, ad arma.

...

sigs M4–N1*

...

Readers, be merry; for in me there shall want no|thing I can doo to make you merry. You see I haue brought the Doctor out of request at Court, & it shall cost me a fall, but I will get him howted out of the Vniuersitie too, ere I giue him ouer. What will you giue mee when I bring him vppon the Stage in one of the principallest Colledges in Cambridge? Lay anie wager with me, and I will; or if you laye no wager at all, Ile fetch him aloft in Pedantius, that exquisite Comedie in Trinitie Colledge; where, vnder the cheife part, from which it tooke his name, as namely the concise and firking finicaldo fine Schoolmaster, hee was full drawen & delineated from the soale of the foote to the crowne of his head. The iust manner of his phrase in his Orations and Disputations they stufft his mouth with, & no Buffianisme throughout his whole bookes, but they bolsterd out his part with; as those ragged remnaunts in his foure familiar Epistles twixt him and Senior Immerito, Raptim scripta, Nosti manum & stylum, with innumerable other of his rabble routs: and scoffing his Musarum Lachrymæ, with Flebo amorem meum, etiam Musarum lachrymis; which to giue it his due, was a more collachrymate wretched Treatise, than my Piers Pennilesse, being the pittifullest pangs that euer anie mans Muse breathd foorth. I leaue out halfe; not the carrying vp of his gowne, his nice gate on his pantoffles, or the affected accent of his speach, but they personated. And if I should reueale all, I thinke they borrowd his gowne to playe the Part in, the more to flout him. Let him denie this (and not damne himselfe) for his life if hee can. Let him denie that there was a Shewe made at Clare-hall of him and his two Brothers, called;|

Tarrarantantara turba tumultuosa Trigonum,
Tri-Harueyorum, Tri-harmonia.

11/ Doctor: *Gabriel Harvey*
26/ *'I will weep for my love, even with the tears of the Muses.'*
35/ his two Brothers: *John and Richard Harvey*

Let him denie that there was another Shewe made of the little Minnow his Brother Dodrans Dicke at Peterhouse, called;

Duns furens. Dick Haruey in a frensie.

Whereupon Dick came and broke the Colledge glasse windowes; and Doctor Perne (being then either for himselfe or Deputie Vice-chancellour), caused him to be fetcht in, and set in the Stockes till the Shew was ended, and a great part of the night after.

...

John Harington, Metamorphosis of Ajax *STC*: 12779
sigs Iv–Iv verso

...

For I tell you, though I will not take it vpon me, that I am in dialecticorum dumetis doctus, or in rhetorum pompa potens, or cœteris scientijs saginatus, as doth our Pedantius of Cambridge, yet I take it, that in this inuention I shal shew a great practise | vpon the grammar, and vpon this point I will chalenge all the grammarians, viz. I say, and I wil make it good, that by my rare deuise I shall make Stercutius a nowne adiectiue. Now I know you will set your son William to aunswere me, and he shall say no no, and come vpon me with his grammer rule vt sunt divorum Mars Bacchus Apollo, virorum, &c. and hereby conclude, that he is both a substantiue, and that a substantiall one too, and a Masculine.

...

1597

Diary of Baron Waldstein Vatican Library: Reginensis latinus 666
ff 155v–6* *(12 July)*

...

Collegium Trinitatis.

Hunc diem videndis Collegijs impendimus. Primum ingressi sumus Collegium Trinitatis, q*ue* omnium est amplissimum.... In sacello ubi preces et conciones habentur, hoc legitur Epitaphium: Christophoro Morle hui*us* collegij quondam socio posuit Ioannes Slede, ibidem quondam socius. |

16/ '*learned in the thickets of the logicians*'
16/ '*powerful in the procession of the rhetoricians*'
17/ '*stuffed with the other sciences*'
34/ preces et conciones: *first* e *in* preces *and* e *in* conciones *written as corrections over other letters*
34–5/ Christophoro Morle: *display script*

Squallet scena, silent li*n*guæ, nec Musica garrit,
Delicium ut nostrum Morli*us* interijt:
Sed non interijsti, oculis, ore, auribus hæres
Nosq*ue* erimus linguæ, musica, scena tibi.
Plaudite cui talis transacta est fabula vitæ
Posteritas semper qua*m* facit esse novam.
Wilhelmus Alabaster deflevit,
Obijt anno Domini 1596. 18. April*is*
...

Gabriel Harvey, The Trimming of Thomas Nashe STC: 12906
sig G3

A Grace in the behalfe of Thomas Nashe.

To all ballet-makers, pamphleters, press hanters, boon pot poets ... Then being Bachelor of Arte, which by great labour he got, to shew afterward that he was not vnworthie of it, had a hand in a Show called Terminus & non terminus, for which his partener in it was expelled the Colledge: but this foresaid Nashe played in it (as I suppose) the Varlet of Clubs; which he acted with such naturall affection, that all the spectators tooke him to be the verie same. Then suspecting himselfe that he should be staied for egregie dunsus, and not attain to the next Degree, said he had commenst enough, and so forsooke Cambridge, being Batchelor of the third yere....

1598
Francis Meres, Palladis Tamia STC: 17834
sigs Oo3–3v

...As these Tragicke Poets flourished in Greece, Aeschylus, Euripedes, Sophocles, Alexander Aetolus, Achæus Erithriæus, Astydamas Athenie*n*sis, Apollodorus Tarsensis, Nicomachus Phrygius, Thespis Atticus, and Timon Apolloniates; and these among the Latines, Accius, M. Attilius, Pomponius Secundus and Seneca: so these are our best for Tragedie, the Lorde Buckhurst, Doctor Leg of Cambridge, Doctor Edes of Oxforde, maister Edward Ferris, the Authour of the Mirrour for Magistrates, Marlow, Peele, Watson, Kid, Shakespeare, Drayton, Chapman, Decker, and Beniamin Iohnson.

1/ linguæ: *corrected from* leges *(?)* 7/ Wilhelmus ... deflevit: *display script*

As M. Anneus Lucanus writ two excellent Tragedies, one called Medea, the other de Incendio Troiæ cum Priami calamitate: so Doctor Leg hath penned two famous tragedies, ye one of Richard the 3. the other of the destruction of Ierusalem.

The best Poets for Comedy among the Greeks are these, Menander, Aristophanes, Eupolis Atheniensis, Alexis Terius, Nicostratus, Amipsias Atheniensis, Anaxa*n*drides Rhodius, Aristonymus, Archippus Atheniensis | and Callias Atheniensis; and among the Latines, Plautus, Terence, Næuius, Sext*us* Turpilius, Licinius Imbrex, and Virgilius Romanus: so the best for Comedy amongst vs bee, Edward Earle of Oxforde, Doctor Gager of Oxforde, Maister Rowley once a rare Scholler of learned Pembrooke Hall in Cambridge, Maister Edwardes one of her Maiesties Chappell, eloquent and wittie Iohn Lilly, Lodge, Gascoyne, Greene, Shakespeare, Thomas Nash, Thomas Heywood, Anthony Mundye our best plotter, Chapman, Porter, Wilson, Hathway, and Henry Chettle.

...

sigs Oo5–5v*

...

As Georgius Buckananus Iephthe, amo*n*gst all moderne Tragedies is able to abide the touch of Aristotles precepts, and Euripedes examples: so is Bishop Watsons Absalon.

As Terence for his translations out of Apollodorus & Menander, and Aquilius for his translation out of Menander, and C. Germanicus Augustus for his out of Aratus, and Ausonius for his translated Epigrams out of Greeke, and Doctor Iohnson for his Frogge-fight out of Homer, and Watson for his Antigone out of Sophocles, haue got good commendations: so these | versifiers for their learned translations are of good note among vs, Phaer for Virgils Aeneads, Golding for Ouids Metamorphosis, Harington for his Orla*n*do Furioso, the translators of Senecaes Tragedies, Barnabe Googe for Palingenius, Turberuile for Ouids Epistles and Mantuan, and Chapman for his inchoate Homer.

...

1603

Hatcher's Book KCL: Misc. 74/1

f 55v*

William Chace Doctor of Physick, dyed in the Colledge 1603. an excellent schollar, & a good Comoedian...

...

1605
Black Book CUL: Add. 34
f 35* *(27 August)*

The Comedie ... was a pastorall much like one w*hi*ch I have seene in Kings Colledg in Cambridge, but acted farr worse...
...

f 37* *(28 August)*

...The same daye after supper about 9. of the Clock they began to act the Tragedye of Aiax flagellifer, wherein their stage varried 3. times, they had all goodlie anticke apparrell, but for all that yt was not acted soe well by many degrees as I have seene yt in Cambr*idge*...
...

f 39v *(30 August)*
...
There was an english playe acted in the same place ... It was penned by Mr Daniell and drawne out of Fydus Pastor w*hi*ch was sometimes acted by King*es* Colledge men in Cambridge...

1610
Notebook of John Harington BL: Add. 27632
f 30
...
A note of things sent to London the 29th of Ian*uary* 1609
...

a bundle of Comedies, rul'd: The combat of Lingua made by Thom*as* Tomkis of Trinity colledge in Cambridge./

...

1612
Thomas Heywood, Apology for Actors *STC*: 13309
sigs C3v–4*
...

Do not the Vniuersities, the fountaines and well-springs of all good Arts, Learning and Documents, admit the like in their Colledges? and they (I assure my selfe) are not ignorant of their true vse. In the time of my residence in Cambridge, I haue seene Tragedyes, Comedyes, Historyes, Pastorals and Shewes, publickly acted, in which Graduates

of good place and reputation, haue bene specially parted: this is held necessary for the emboldening of their Iunior schollers, to arme them with audacity, against they come to bee imployed in any publicke exercise, as in the reading of the Dialecticke, Rhetoricke, Ethicke, Mathematicke, the Physicke, or Metaphysicke Lectures, It teacheth audacity to the bashfull Grammarian, beeing newly admitted into the priuate Colledge, and after matriculated and entred as a member of the Vniuersity, and makes him a bold Sophister, to argue pro et contra, to compose his Sillogismes, Cathegoricke, or Hypotheticke (simple or compound) to reason and frame a sufficient argument to proue his questions, or to defend any axioma, to distinguish of any Dilemma, & be able to moderate in any Argumentation whatsoeuer.

To come to Rhetoricke, it not onely emboldens a scholler to speake, but instructs him to speake well, and with iudgement, to obserue his comma's, colons, & full poynts, his parentheses, his breathing spaces, and distinctions, to keepe a decorum in his countenance, neither to frowne when he should smile, nor to make vnseemely and disguised faces in the deliuery of his words, not to stare with his eies, draw awry his mouth, confound his voice in the hollow of his throat, or teare his words hastily betwixt his teeth, neither to buffet his deske like a mad-man, nor stand in his place like a liuelesse Image, demurely plodding, & without any smooth & formal motion. It instructs him to fit his phrases to his action, and his action to his phrase, and his pronuntiation to them both.

...

sig F4v*

...Likewise, a learned Gentleman in his Apology for Poetry, speakes thus: Tragedies well handled be a most worthy kinde of Poesie. Comedies make men see and shame at their faults, and proceeding further amongst other Vniuersity-playes, he remembers the Tragedy of Richard the third, acted in Saint Iohns in Cambridge, so essentially, that had the tyrant Phaleris beheld his bloudy proceedings, it had mollified his heart, and made him relent at sight of his inhumane massacres. Further, he commends of Comedies, the Cambridge Pedantius, and the Oxford Bellum Grammaticale; and leauing them passes on to our publicke plays, speaking liberally in their praise, and what commendable vse may bee gathered of them....

...

1615
Philip Kynder's Book Bodl.: Ashmole 788
f 205*

This Epistle prefixt before my Siluia [such] a latin comedie or pastorall translated from ye Archadia written at 18 yeers of age

...

1622
Henry Peacham, The Compleat Gentleman STC: 19502
sigs E3v–4*

...

But the diseases whereunto some of them are very subiect, are Humour and Folly (that I may say nothing of the grosse Ignorance and in-sufficiency of many) whereby they become ridiculous and contemptible both in the Schoole and abroad. Hence it comes to passe, that in | many places, especially in Italy, of all professions that of Pedanteria is held in basest repute; the Schoole-master almost in euery Comedy being brought vpon the Stage, to paralell the Zani, or Pantaloun. He made vs good sport in that excellent Comedy of Pedantius, acted in our Trinitie Colledge in Cambridge: and if I bee not deceiued, in Priscianus vapulans, and many of our English Playes.

...

1628
Ball's Life of Preston Harcourt (ed): *The Life of Doctor Preston*
pp 36–7*

...

...there were many that had their eyes upon it, but Dr. Montaine especially, who was often heard to profess he would rather be Master of that college than Deane of Westminster.

But Mr. Preston had another in his eye, Dr. Davenant, a gentleman well descended, and was a Fellow-commoner when undergraduat, but very painfull and of great capacity, & grew accordingly in learning & reputation, & for his worth & parts was already chosen Margaret Professor, & read in the schools with much applause those excellent lectures upon the Colos|sians which now are printed; him Mr Preston pitched upon, but knew it must be carryed very privately; for the Montaine was already growne to some bigness, was one of parts, &

13/ them: *schoolmasters* 29/ it: *mastership of Queens' College*

first observed in acting "Miles Gloriosus" in the college, and had bin Chaplin to the Earle of Essex...

1633
William Prynne, Histrio-mastix *STC*: 20464a
sigs Rrr1v–2*

...If any here Object; That our Vniversities approve of private Stage-playes acted by Schollers in private Colledges: therefore these Playes are not so intolerably evill in their opinions. I answer; that our Vniversities though they tolerate and connive at, yet they give no publike approbation to these private Enterludes, which are not generally received | into all Colledges, but onely practised in some private houses, (perchance once in three of foure yeeres;) and that by the particular Statutes of those houses made in times of Popery, which require some Latine Comedies, for learning-sake onely, to bee acted now and then: Which Playes, as they are composed for the most part by idle braines, who affect not better studies; and acted (as I*ohn* G*reene*) informes us, by Gentle-bloods, and lusty Swash-bucklers, who preferre an ounce of vaine-glory, ostentation and strutting on the Stage, before a pound of learning; or by such who are sent to the University, not so much to obtaine knowledge, as to keepe them from the common ryot of Gentlemen in these dayes; like little Children whom their Parents send to Schoole, the rather to keepe them from under feet in the streets, which carefull Mothers greatly feare: their spectators for the most part being such as both Poets and Actors are; even such as reckon no more of their studies, then spend-all Gentlemen of their cast-suites: So the graver, better, and more studious sort (especially Divines, who by sundry Councels are prohibited from acting or beholding any publike or private Stage-playes, and therefore dare not to a approach them) condemne them, censure them, come not at them, (especially when they transgresse the rules of modesty and decency as ought times they doe:) Neither are these Playes so frequent now as they have beene in former times, by reason of those mischiefes, those expences of time and mony which they occasion, and that affinity they have with common Stage-playes, which all ages, all Christian, all prophane Authors of note, and these our Vniversities have solemnely condemned....

14/ of *for* or *(?)*

c 1635
Leaue of, vaine Satyrist, & doe not thinke Bodl.: Tanner 465 f 44*

Vpon Mr Cl*eveland* who made a Song against the Doc*t*ors
Leaue of, vaine Satyrist, & doe not thinke
To staine our reuerend Purple with thy inke.
Pull from thy verse those teeth, w*h*ich are scarce worth
The quibling Barbers paines to draw them forth.
Thou do'st our tauernes, & thy Muse much wrong:
Could they not all enflame aboue a Song?
I doe beleeue, if you'l the truth rehearse,
Your ale was midwife to yo*u*r muddy uerse.
Must gitterns now, & fiddles be made fitt,
Be tun'd, & key'd to sweake a Iohnian witt?
Must now thy Poëms be made fidlers notes
Puft with Tobacco through their sutty throats?
Shake of that ill fac't crew. Ar't in a vaine?
Putt on thy socks, & tread the stage againe.
Had they bin on, (as all haue thought more meet,)
They had done service to thy stinking feet.
Are thy strong lines, & mighty cartrope things
Now spunne soe small, they'l twist on fiddle strings?
Canst thou proue Ballade-poët of the times?
Canne thy proud fancy stoope to penny rimes?
What glory's heere? vnlesse the Poët vaunts,
His fidlers barely sing, but he re-cants.
...

1636
Letter from George Garrard to Edward, Viscount Conway and Killultagh PRO: SP16/331, Art. 14 p 3* *(4 September, Hatfield)*

...That Night a Play was in Christchurche hall presented to his Ma*ie*stye, ffitter for schollers then a Court, my Lo*r*d Canarvan flewe out against yt, sayd it was the worst, that euer he sawe, but One that he sawe at Cambridge...
...

18/ vaine *corrected from* veine

1638

Letter from Robert Creswell to Lucius Carey, Second Viscount Falkland Bodl.: Rawlinson Poet. 246 f 27* (single sheet) *(12 May, Trinity College)*

...

My Noble Lord

Your Lordship hath highly fauored my vnworthynes both in your Remembrance & gift, the memory whereof will encrease my admiracion, of your Lordships singular humanity, & my affeccion to those studyes whereunto your Lordship giues both countenances & perfection. The great aduantage I haue made of this change, Diuinity for Poetry (besides the addition of the language & your Lordships fauor) makes me remember the Iudicious Lord Verulams pitty of the Heathen Theology, whose only Fathers were the Poets. I humbly thank your Lordship for this & other vndeserued courtesyes there, where I had only that & my boldnes to authorize my welcome. The like obligation I must acknowledg in the behalf of my ingenious chamberfellow,* albeit now absent. He hath been as yett a Poett in Decimo sexto, but is now enlarging the Edition:--An English Pastorall & a Latine Comedy presented here: We haue as yett receiued neither them nor himselfe....

*Mr Cowley

1640

Gervase Holles, Memorials Longleat: Portland Papers, vol XXIV f 84*

...

William Holles ye eldest son of Captaine Francis Holles was borne at Barwicke vpon Twede ye *(blank)* day of *(blank)* in ye yeare .1621.... Being yet a childe he was brought by his father into Nottinghamshire, where he went to schole first at Mansfeld, and after at Newarke vpon Trent when Mr Poynton was remoued to yat Schoole. From thence he was sent about .14. yeares of age to Pembroke Hall in Cambridge vnder the ouersight of Dr Lany his kinsman ye then Maister. There he continued neare seauen yeares, In which time he tooke the degree of Batchelor of Artes (as after during ye war he proceeded Maister vpon speciall grace in Oxford) and [kept his] performed his Actes with generall applause, and I receaued this testimony of him (since his death) from Dr Lany himselfe, That he esteemed him as good a Scholler as any was of his time in the [whole] vniuersity.

...

f 87

...

...He was naturally enclined to studiousnes, and what he read was commonly his owne, being the Maister of a very happy Memory. He had a rich and flourishing fancy, w*hi*ch certainly (when his judgement had growne more ripe) would haue produced noble effectes. Many Poems he had wrote (and those worthy of longer life) both in Greeke, Latine, and English, with two Comoedies y*at* I haue seene (one in Latine, and ye other in English called ye Country Court) w*hi*ch all perished with him, at ye lèast fell into such handes as I could neuer retriue any of them, and most likely are lost in this generall ruine....

...

1642

John Milton, Apology Wing: M2090

p 14*

...But since there is such necessity to the hear-say of a Tire, a Periwig, or a Vizard, that Playes must have bin seene, what difficulty was there in that? when in the Colleges so many of the young Divines, and those in next aptitude to Divinity have bin seene so oft upon the Stage writhing and unboning their Clergie limmes to all the antick and dishonest gestures of Trinculo's, Buffons, and Bawds; prostituting the shame of that ministery which either they had, or were nigh having, to the eyes of Courtiers and Court-Ladies, with their Groomes and Madamoisellaes. There while they acted, and overacted, among other young scholars, I was a spectator; they thought themselves gallant men, and I thought them fools, they made sport, and I laught, they mispronounc't and I mislik't, and to make up the atticisme, they were out, and I hist. Judge now whether so many good text men were not sufficient to instruct me of false beards and vizards without more expositors; and how can this Confuter take the face to object to me the seeing of that which his reverent Prelats allow, and incite their young disciples to act. For if it be unlawfull to sit and behold a mercenary Comedian personating that which is least unseemely for a hireling to doe, how much more blamefull is it to indure the sight of as vile things acted by persons either enter'd, or presently to enter into the ministery, and how much more foule and ignominious for them to be the actors.

...

1675
John Hacket, A Century of Sermons Wing: H169
p vi*
...

One Month in the long Vacation, retiring with his Pupil, afterwards Lord Byron, into Nottingham-shire for fresh air, there, in absence from all Books, and having no other more serious studies, he made Loyola, which needs no other Commendation than to remember that it was twice acted before King James, and what an ingenious Pen says in a Prologue,

> You must not here expect to day
> Leander, Labyrinth, or Loyola.

After his return to the Colledge from this Diversion, he began to set himself wholly to the study of Divinity...

p ix
...

In the last year of King James he was named by the King himself to attend an Embassador into Germany, at which he was very glad ... yet upon second thoughts he was disswaded from the Journey; for having wrot Loyola, he was told, he would never be able to go safe though in an Embassadors Train.

Before 1741
John Sidney Hawkins (ed), Ignoramus London: 1787
p lxxii*
...

In a copy of Ignoramus which in 1741 belonged to John Hayward, M.A., of Clare Hall, the owner had written:
N.B. Mr *George* Ruggle wrote besides two other comedies, Revera or Verily, and Club Law, to expose the puritans, not yet printed. MS.

7/ he: *John Hacket*

APPENDIX 4
Allusions to *Ignoramus*

Ignoramus, by George Ruggle of Clare College, was performed for the royal visit of James I in Trinity College hall on 8 March 1615, and was repeated at the request of the king on 13 May. Reactions to the play were both immediate and long-lasting. Soon after the performance Richard Corbet of Oxford composed his 'grave poem' which touched off a literary combat further described in Appendix 5. The Trinity College play of *Susenbrotus*, performed at Royston in 1615–16, included an episode of 'the blasoninge of Ignoramus armes,' which 'woonderfully discontented the Lawyers' (see p 552 and endnote). As late as 1632 John Pory noted the anniversary of 'that famous daye on which King Iames went first thither to heare Ignoramus' (p 638). A poem by Henry King, with the descriptive title 'To his Freinds of Christchurch upon the mislike of the Marriage of the Artes, acted at Woodstock,' also contains a significant allusion to *Ignoramus*. This poem circulated in manuscript, and was finally printed in 1657 in King's *Poems, Elegies, Paradoxes* (Wing: K501). (See Margaret Crum, *The Poems of Henry King* (Oxford, 1965).)

Among more extended allusions, John Stephens composed an essay in verse, 'Of Reproof,' which he added to the second edition of his *Essayes and Characters, Ironicall, and Instructive*, printed in 1615 (*STC*: 23250). He advertised the essay in his subtitle: *With a new Satyre in defence of Common Law and Lawyers: Mixt with reproofe against their common Enemy*. About two years later Robert Callis wrote a prose satire entitled *The Case and Argument against Sir Ignoramus of Cambridge*, finally published in 1648 (Wing: C303).

Incidental uses of the word 'ignoramus,' with or without conscious allusions to the original source, are too numerous to be gathered up in any systematic manner: five citations from the seventeenth century are listed by the *OED* (Ignoramus, 2), following a definition which claims that Ruggle's play introduced this word, with its modern connotations of ignorance or stupidity, to the English language. (For more information on this topic, see E.F.J. Tucker, *Intruder into Eden: Representations of the Common Lawyer in English Literature 1350–1750* (Columbia, S.C., 1984), pp 100–1.)

Individuals along with political and institutional historians also remembered the performance of *Ignoramus*, embroidering the event with greater and greater significance with the passage of time.

1618
John Stow, Chronicle STC: 23332
sig Mm7*

...

®The King is entertained at Cambridge.

Tuesday the seuenth of March 1614. the King was royally receiued into Cambridge, where he staied vntill Satterday following, in which space the Uniuersitie entertained his Maiestie with learned disputations in Diuinitie, Philosophy, &c. and with Comodies in Latin and English, with great feasting of the King his Nobility and traine, the King in most gratious manner came to them againe in May next following, what is more to be said touching his Maiesties being at Cambridge, I could neuer learne, notwithstanding my letters and mediation to the Uice Chancellor, therefore I cannot promise any more in my large booke.

...

1622
Letter from Joseph Mead to Sir Martin Stuteville BL: Harley 389
f 146v* *(16 February, Christ's College)*

...

On tues⟨day⟩ morning last, dyed our Iunior proctor Mr Parkin⟨son⟩ he that acted Ignoramus...

...

1624
Letter from Isaac Bargrave to Edward, Baron Conway, Secretary of State PRO: SP14/169
f 1* *(1 July)*

...

There being a Canon Residentiarys place now voyde in Exceter, among other Pretenders, there is one Mr William Hutchinson, his maiestys Chaplayne, who hath requested my testimony to *your* Honour. Indeed Sir he is a most learned, modest, worthy man, knowen first to ye king as an excellent Actor in Cambridge....

1634
Collectanea Whiteway CUL: Dd.11.73
f 148

...

Ignoramus
While this Comedy was acting before K*ing* Iames in Cambridge, the inventors (to make the K*ing* an actor in it) caused a post to come

gallopping into the Towne, & When he came upon the stage, he commanded the Comedians to forbeare, for that My Lord cheif Iustice Was enformed that they had made a knavish peice of worke to disgrace the Lawyers, & would haue them appeare befor him to answere it. The Actors gaue ouer, as if they had not dared to proceed. Whereupon K*ing* Iames ros out of his chaire, & beckened to them With his hand, & saying – Goe on Goe on, I Will beare you out. Aug*ust* 28. 1634.

1643

Sir Fulke Greville, Five Years of King James Wing: W2886
p 60*

...

...The King goes to Cambridge. A breach about Ignoramus....

IN this yeate (1614) the King, by the entreaty of Somerset, determined to go to Cambridge, and there was entertained with great solemnity, but amongst the rest, there was a Play called by the name of Ignoramus, that stirred up a great contention betweene the common Lawyers and the Schollers, in so much as their flouts grew unsufferable, but at last it was stayed by my Lord Chancellour, and the explaining of the meaning.

...

1655

Thomas Fuller, Church History of Britain Wing: F2416
Book x, p 70 *(7 March 1615)*

...

The supposed occasion of Mr. Selden's writing against the Divine Right of Tithes.

39. The KING comes to Cambridge in a sharp Winter, when all the world was nothing but Aire and Snow. Yet the Scholers Wits did not Freez with the Weather, witness the pleasant Play of IGNORAMUS, which they presented to His Majesty. Yet whilst many laughed aloud at the mirth thereof, some of the graver sort were sad to see the Common Lawyers made ridiculous therein. If Gowns begin once to abase Gowns, Cloaks will carry away all. Besides, of all wood, the Pleaders Bar is the worst to make a Stage of. For, once in an Age, all Professions must be beholding to their patronage. Some [a] conceive that in revenge Master John Selden soon after set forth his Books of Tithes, wherein he historically proveth, That they were payable jure humano, and not otherwise.

[a] Authour of Dr. Preston's Life.

15/ yeate *for* year

Many write in Answer to his Book.

40. I cannot suspect so high a Soul, guilty of so low reflections, that his Book related at all to this occasion, but only that the latitude of his minde, tracing all pathes of learning, did casually light on the rode of this Subject....

...

c 1660
Notebook of Thomas Gibbons BL: Harley 980
f 85*

The comoedie of Ignoramus so abusiue against Lawyers and supposed to be made by Mr Rugg of clare hall in Cambridg is but a translation of a comedy in Baptist porta out of Italian intituled Trapulario as may be seen by the comedy it self extant in clare hall library with notes of Mr Ruggells theron of his contriuing & Altering therof.

1694
Roger Coke, A Detection of the Court and State of England
Wing: C4973
pp 75–6*

...

The King this Year, about the beginning of March 1611/12, according to his usual methods, went to take his Hunting Pleasures at New-market, and the Schollars (as they called them) of Cambridge who knew the Kings humour, Invited him to a Play called Ignoramus, to ridicule (at least the Practice) of the Common Law: Never did any thing so hit the Kings Humour, as this Play did; so that he would have it Acted and Acted again, which was increased with several Additions, which yet more pleased the King.

At this Play it was so contrived, that George Villiers should appear with all the advantages his Mother could set him forth; and the King so soon as he had seen him, fell into admiration of him, so as he became confounded between his Ad|miration of Villiers and the pleasure of the Play, which, the King did not conceal, but gave both Vent upon several occasions. This set the Heads of the Courtiers at work how to get Somerset out of Favour, and to bring Villiers in...

...

APPENDIX 5
Topical Poems

Several topical poems are briefly noted here as contemporary allusions to Cambridge plays; as evidence of personal and critical responses to the plays; and, in some cases, as evidence of performance practices. Transcriptions of certain poems may be found in the following printed sources:

Cooper: Charles Henry Cooper, *Annals of Cambridge*.

Hawkins: George Ruggle, *Ignoramus*, John S. Hawkins (ed).

Huth: Henry Huth (with William C. Hazlitt) (ed), *Inedited Poetical Miscellanies 1584–1700. Selected from* MSS. *Chiefly in Private Hands*, 50 copies printed for private circulation (1870). This Huth *Miscellany* transcribes fifteen poems from CUL: Add. 4138. Bodl.: Firth d.7 is an independent nineteenth-century transcription of the same manuscript. For further information on the manuscript, see Ted-Larry Pebworth and Claude J. Summers, 'Recovering an Important Seventeenth-Century Poetical Miscellany: Cambridge Add. MS 4138,' *Transactions of the Cambridge Bibliographical Society*, 7 (1978), 156–69.

Kellett: E.E. Kellett (ed), *A Book of Cambridge Verse* (Cambridge, 1911).

Nichols: John Nichols, *The Progresses, Processions, and Magnificent Festivities of King James the First*.

'Crum' designations refer to Margaret Crum (ed), *First-Line Index of English Poetry 1500–1800 in Manuscripts of the Bodleian Library, Oxford*, 2 vols (Oxford, 1969). By definition, only poems which survive in a Bodleian manuscript have a Crum designation.

1614–15: *Ignoramus*

Many poems were composed in response to George Ruggle's *Ignoramus*, performed before James I on 8 March 1615, and again on 13 May. Since most of these poems

survive in many manuscripts, it has not seemed practical to identify in this appendix all manuscript sources or to attempt collations of all surviving texts. Instead, citations are taken, where possible, from BL: Add. 23723, one of the two most complete contemporary manuscript collections of poems on Cambridge plays. (The other is CUL: Add. 4138, whose texts are often more corrupt: see above, under Huth.) The compiler of BL: Add. 23723 clearly attempted to form a systematic collection, as revealed in the following note to Poem D in the second group (p 875): 'If Iohn at Stile replyed, as may seeme by this following counterbuffe, I want his reply.' The poem the compiler hunted for but did not find is Poem C of the same group. The compiler also found and preserved a 'prose letter' (see introduction to the second group).

FIRST GROUP: CAMBRIDGE vs OXFORD

In 1616 William Fennor published a satire entitled 'The Deciding of the Difference betwixt the two Vniuersities, Oxford and Cambridge, about the Kings entertainement, spoke before his Maiesty at Theobalds, the xiij. of Iuly, 1615' (*Fennors descriptions, or A True relation of Certaine and diuers speeches, spoken before the King* ... (*STC*: 10784), sigs E1v–3v; printed by Nichols, vol 3, pp 157–60). Fennor first recalls James' royal visit to Oxford in 1605; then he recalls James' two royal visits to Cambridge in 1615, especially the performances of *Ignoramus* on 8 March and 13 May and the poetic quarrels which ensued. In the following excerpt Minerva and Helicon refer to Cambridge, Jove to James I, and Parnassus to Oxford:

> ...for foure daies this royall pastime lasted.
> But when Mineruaes maides their wits had spent,
> Great Ioue retir'd thence incontinent:
> Yet at his parting graciously did say,
> He would returne and visite them in May.
> Which promise he perform'd, Parnassus then
> Wrote sharpe invectiues from her whipping penne,
> Which sent to Helicon, were backe retorted,
> Thus these two worthies the wide world haue sported....

The 'sharpe invectiues' began with a poem by Richard Corbet of Oxford. This was answered by one acknowledged direct reply, and by several independent replies.

A) A graue Poeme as it was presented by certaine Diuines in way of an Enterlude before his Maiestie in Cambridge stiled Liber nouus de Aduentu regis ad Cantabrigiam faithfully done into English with some liberall aduantage, made rather to be sung then reade to the tune of Bonny Nell.

That you may vnderstand this title, you shall knowe *yat* a booke so stiled Liber nouus &c was giuen to the k*ing* at his first being at Cambridge/ An Oxford ma*n* (vt dicitur) thus translated it, as he saith.

It is not yet a ffortnight since
Lutelia entertain'd our Prince
& vented hath a studied toye
as long as was the siege of Troye
And spent themselues for full fiue dayes
In speeches exercises playes
...

Crum: I1853 (also I1841, I1844)
Source of this transcription: BL: Add. 23723, ff 8v–11

Cooper, vol 3, pp 76–9
Hawkins, pp cvii–cxiv
Kellett, pp 20–5
Nichols, vol 3, pp 66–73

The poem, by Richard Corbet of Oxford, circulated widely in manuscript and was first printed in Corbet's *Certain Elegant Poems* (1648), p 29 (Wing: C6270). It has been edited and annotated by J.A.W. Bennett and H.R. Trevor-Roper (eds), *The Poems of Richard Corbett* (Oxford, 1955), 12–18. The poem's chronological survey of events of the royal visit provided a pattern for the rest of the poems in this group.

No poem with the title *Liber nouus de Aduentu regis ad Cantabrigiam* has been traced. However, this may refer to the poem 'De primo regis aduentu ad Cantabrig*iam* liber orthodoxus (incerto authore) [⟨et⟩] numeri incertissimi,' with the incipit 'Martis transier*a*nt breues Cale*n*dæ,' which occurs in the same source (ff 6vb–7a).

B) A madrigall confuting Oxford ballad.

A ballad late was made
but god knowes who's ye penner
some say ye riming Sculler
& others say't was ffenner,
but those that knowe *yat* stile
doe smelle it by the coller
& doe mainetaine it was ye braine
of some young Ox*ford* scholler.
...

6/ Lutelia *for* Lutetia *(CUL: Add. 4138, f 1)*

Crum: A2
Source of this transcription: BL: Add. 23723, ff 11va–12va

Cooper, vol 3, pp 79–82
Hawkins, pp cxv-cxviii
Kellett, pp 25–8
Nichols, vol 3, pp 66–73

This poem, attributed to (William) Lakes of Clare College, is purportedly a translation of 'Facta est cantilena,' preserved, among other places, in DOL: Bowtell 12, part 2, ff 47v–8 (Cooper, vol 3, pp 79–82); it is quite possible, of course, that the Latin poem is a translation of the English.

C) A certaine modest and jngenuous replie of Cambrige framed by waye of excuse to certaine absurdities objected by Oxford vnhappilie to haue falne out at his Maiesties first coming thither – obserued by others; confessed by themselues; lyked by neither; jnstied by either composed in meeter to be sung as Iane shore but will generally serue for any Tune.

Sistir though you supose vs spent
in furnishing our plaies and showes;
...

Crum: S765 (19th-century transcription)
Source of this transcription: CUL: Add. 4138, ff 9v–12

D) Newes from Cambridge

1. Of all the vniuersities:
that er'e man sawe with eyes,
there is none with Cambrige may compare
in Courtship she is passing feare:
Shee's passing rare to entertayne
the king, the Prince & all his traine./

2. Shee sent as farr as Chichester
to fetch a braue Vice chancellor
Shee sent to London cheif to drawe
the learned Doctors of the lawe.
Diuinitie and eke Phisick
Hir storre at home was small belyke./

15/ jnstied *for* justified *(?)*

3. Shee washt the stones in eu*e*rie streete,
least they defile the Courtiers feete,
She skowr'd the sinks as I suppose
to Cry good sauour to their nose.
She made the pumps and spout to sing
God saue the Courtiers of o*u*r king./

4. The Townes-men back't in scarlet redd
Rann with nose blew, their head*e*s well spredd
the schollers cladd in sable blacke
Did make the wind backward to crack
Capps, hoods and hornes did sweetly sing
well come the Courtiers of o*u*r k*i*ng./

5. Vp start a speaker in the throng.
hee spake not much yet was too-long
so fine his stuff, so faire his hawe.
He made the Courtiers almost spewe.
He humm's, he hawes, he coughs, spett*e*s, speakes:
Speakes nothing well, but viuat Rex./ |

6. Then was his sacred Ma*ie*stie
Conducted vnto Trinitie
where 3. to 1. to mend the matter
a noth*e*r made a speech too flatter.
This speech of 3 p*a*rtes did consist
The K*i*ng the Pr*i*nce the Qu*ee*n they mist./

7. There they presented on the stage
a play *y*at doated with old age,
where only one play well his p*a*rte
An wonne the heauie Courtiers heart
for 4 howres after t'was beganne
the Epilogue came, and sayde t'was done./

8. On morne they went vnto St Maries
where one among'st the rest miscarri*e*s
for, thinking well for to dispute
propound*e*s the question and falle's mute

17/ hawe *changed from* haires; *for* hewe *(?)*

Nor did hee blush nor want excuse
He followed but ye Cambrige vse./

9. The Cambrige vse it's excellent good
to giue the Courtiers full content.
to giue Content such was their care
A horse might take the wall o'the Maire
And none must then controlle an asse
though he did sing the bonny lasse./

10. So Iointly do they all consent
to giue the Courtiers full content
to giue Content such was their care
A horse might take the wall o', the Maire
And none must then controule an asse
though he did sing the bonny lasse./

11. There was not any in the towne
but to the Courtiers would fall downe:
the schoolers, townes-men, and their wiues
Bestir'd their tongues, hand*es*, leggs, and thighes
In bed at board, and eu*er*ie thing
to please the Courtiers of o*ur* K*ing*./

12. There was noe meate, that was no feast
their dyet lodging and procreation
was scottfree to all men of fashion. |
there no man ⌜paid⌝ for horse or beast
No man noe wife gaine said ought thing
to please the Courtiers of o*ur* K*ing*./

13. The k*ing* thus being wellcommed
was to his Chamber brought to bed,
where I suppose he laie not long
but he desired to be gonne.
So vp he rose and thus did saye
farewell I'le come noe more this way./

14. He tooke his horse and rodd with speed
yet cannot thus of hir be reede
S'hee'l be still sending pupils vp
to be a parson, deane, or Bishopp

for why shee knowes the k*ing* by right
Is bound hir Cortesie to requite./

15. No meruell then if yonglings flocke
to Court to be a gazing-stocke
to craue and begg without restriction
In re and spe all Iuridiction.
for why the Courtiers and the k*ing*
are bound to giue them eue*r*ie thing./

Crum: O68 (19th-century transcription)
Source of this transcription: CUL: Add. 4138, ff 8v–9v

Huth, sigs I8–K3

Of all surviving poems, this seems the best candidate for the 'Freshman's letter to his mother' mentioned by John Chamberlain (p 541); it has therefore been cited here in its entirety.

E) A song

Now Cambr*idge* is a merry towne
& Oxford is another
...

Crum: N452 (also C32)
Source of this transcription: BL: Add. 23723, ff 12va–13b

Cooper, vol 3, pp 82–3
Hawkins, pp xxxvii-xxxix
Huth, sigs H8–I3
Kellett, pp 29–31
Nichols, vol 3, pp 73–4

CUL: Add. 4138, f 3, calls this poem 'A new quaint ballade of Cambrige, to the tune and is it not Strange./'

F) De repetita Cantabrig*ia* siue de 2° regis aduentu ad Cantabrigia*m* liber licentiatus.
Dauus Dromo in Laudem Authoris.

Vides ingeniu*m* mire p*r*ofundu*m*
Adventu*m* pariens regis secu*n*du*m*
Venisti Cantabrigia ad glori*a*e fastigia
...

Source of this transcription: BL: Add. 23723, ff 7a–7va

Cooper, vol 3, pp 86–7 Nichols, vol 3, p 89
Hawkins, pp xlii-xliv

Other sources, including those cited by Cooper, Hawkins, and Nichols, give 'Venisti Cantabrigia' as the opening line.

Note on Performance Practices:

This first group of poems contains several allusions to performance practices. Poem A asserts that Ignoramus was '6 houres of god knowes what,' while Poem D asserts, evidently of the Trinity College play *Melanthe* by Samuel Brooke, that '4 howres after t'was beganne / the Epilogue came, and sayde t'was done.' Poem C contains an implicit criticism of Anthony Sleepe, who acted Leoniscus in *Melanthe*:

> though sleepe did ouer Act his p*a*rte,
> yet pleade the satyre passing well,
> As rough in showe, as ranke in smell./

Poem D, by contrast, asserts, probably of the same play and actor:

> There they presented on the stage
> a play y*a*t doated with old age,
> where only one play well his p*a*rte
> An wonne the heauie Courtiers heart

Poem A reveals that the Cambridge vice-chancellor, Samuel Harsnett, bishop of Chichester, took a seat directly on the stage, conceivably at the side of James I:

> His Lordsh*ip* here beganne to rage
> His Lordsh*ip* lay vpon the stage
> His Lordsh*ip* caus'de all to be marr'de
> ...

Poem E contrasts the modesty of Oxford's vice-chancellor, who entertained the king in 1605, with the presumption of Cambridge's vice-chancellor:

> Ox*ford* her vicechancelor
> did take his vsual place
> but C*ambridge* lay vpon the stage
> at pawne for further grace

Poem C first defends the Cambridge vice-chancellor ('their father'), but then implies that he deserted the stage at the expense of his dignity:

Accuse not o*ur* Deuines for Action
or setting out an enterlude
you know they follow must for factio*n*
wherefore their father doeth intrude,
but why the stage then cumberd he?
It was his p*ar*te to ou*er*see./

What if he then began to rage?
their action fell into a swonne,
what if he tumbled fro*m* ye stage,
It was to pluck yo*ur* Proctor downe,
Oxford quoth hee I'le see thee falle,
though Cambridge goe to ground w*i*thall./

Finally, Poem A suggests that Harsnett, following the pattern established by Elizabeth in 1564, employed the royal bodyguard to protect the hall during the performance; Harsnett, however, was mocked for his efforts, evidently because he used this show of force to threaten visitors from Oxford:

his Lordsh*ip* loued a life ye guarde
& did invite these mightie men
to what thinke you, two to an henne. |

ffor he was faine to vse theire might
to helpe to keepe the dore that night
& well bestowde he thought his henne
that they might tol-booth Oxford men
he thought it did become a Lord
to threaten with a big-beard worde.

SECOND GROUP: CAMBRIDGE vs THE INNS OF COURT

On 20 May 1615, a week after the second performance of *Ignoramus* at Cambridge, John Chamberlain wrote to his friend Sir Dudley Carleton (p 542):

Ignoramus ... hath so netled the Lawiers that they are almost out of all patience, and the L*ord* cheife Iustice both openly at the K*ing*s bench

32/ big-beard *for* bug-beare *(CUL: Add. 4138, f 2v)*

and diuers others places hath galled and glaunced at schollers with much bitternes, and there be diuers ynne of court men haue made rimes and ballades against them, w*hi*ch they haue aunswered sharply enough....

The 'rimes and ballades' written by the Inns of Court men survive in the following poems, constituting parts of a debate in verse attributed to John a Stile, student of the common law at Gray's Inn, and John Dulman, a Cambridge student or clerk. Related to this group is a prose letter which occurs in BL: Add. 23723, ff 8–8v. Only the last poem in the group of four is transcribed here; the rest confine themselves to the dispute over the common law.

A) Vnto the Comedians of Cambr*idge* who in theire Actes before the K*ing* abused Lawyers with an imposed Ignorance, in 2 ridiculous persons, Ignoramus the Maister and Dulman the clerke, Iohn a Stile student of the Common lawe wisheth sounder iudgment & more reuerent opinion of theire betters.

ffaith gentlemen I doe not blame your witte
...

Crum: F117
Source of this transcription: BL: 23723, ff 13–14

Cooper, vol 3, p 88 (partial transcription) Nichols, vol 3, p 75 (partial transcription)
Huth, sigs K8v-L2

B) Iohn Dulman to Iohn at Stile in Grayes Inne s*ends* greet*ing*

Reverend Iohn Stile for stile we will not iarre
...

Crum: R181
Source of this transcription: BL: Add. 23273, ff 14–15v

C) The Replication of Iohn a Stile, unto the Comedians answer after whose reioynder he will demurr in Lawe for the insufficiency of the Plea.

We are your betters in a better sence
because we liue not on Beneuolence

Dulman, you haue confest your error now
...

Crum: not listed
ource of this transcription: Hun.: HM 198, pp 49–51

ee note on this poem in the head-note above (p 866).

0) The soldiers counterbuffe to the Cambridge Interludians.

Though Iohn at stile hath erste replied to the
Yet Dulman take this Counterbuffe from me
Since both doe happe within the same vacation
Which thou didst limitte to thine expectation.

When first in Cambridge I had spent my prime
& nexte at Innes of Courte bestowde some time
& then employde my riper yeeres in warres
pleas'de with such influence of three famous starres
I thought my prime my time my yeeres well spente
Whilste learning lawe & warres gaue such contente
Vntill my latter age[e] desiring reste
retir'de her selfe vnto her natiue neste
Where among newes (some of more plaine importe
some of more danger vnder shewe of sporte) I
I hearde of two occurrents strange to tell
both touching Cambridge-preachers of Gods spell
ffirst that Paul Tomson clipped the king's coine
Next that George Ruglers Interlude did ioyne
Our lawes with ignorance of meere intente
to taxe our king & Ciuill governmente
As all kings figures on theire coines we see
so lawes the stampes & printes of kingdomes be
They that to wound these two would be so boulde
woulde wounde the chiefe & third if so they could
But leaving Tomson to his doome, or grace
I'le turne to Ruglers & his players pace he made Ignoramus
Whiles preachers & divines of setled age
doe jumpe from Moses chayer to Mimicke stage
& leaving pulpets (theire professions grace)
turne Interludians on theire scaffoldes base
one Momish scoundrell & one Cynicke slaue
must quip & carpe at Lawe & Lawyers grave

one Ignoram*us* & one Dulma*n* foole
(while ffortie dunces dote in Cambridge schole)
must scoffe at Government they care not howe
so theire Baboones & Atheists mocke & mowe
...
Grave reverend Iudges Sages of our lawes,
Oracles of truth cleering ech doubtfull clause
Respecte not that base earth-scumme humble-bee
that buzzing hummes rashe Ruglers ribaldrie
A Neophyte, a Novice proud, a gull
to drawe ould Br[s]itanes lawes to Cambridge skull.
O god; o angels; o ye wisest men;
What might ensue of that seditious pen?
Had former times brought forth this rugged beare
he soone had felte what kind of sinne this were
Vetus Comedia was exilde at Rome
who nowe but Cambridge doth reverse that doome?
where Tragedies of Soveraigntie & State
were staged acting kings & princes fate,
where witty Comedies abhorring gall
were exercised in ech Colledge hall
There there (o shame) nought nowe in steade of these
but Pasquilles grosse & carrio*n* jestes doe please
whose lofty Cothurnes Sophocles did passe
she nowe turnes Tarleton with her Cumane asse
Dulma*n* & Ignoram*us* be her theames
in steade of Phoebus & his tragicke threnes.
O Cambridge Cowebridge like besmearde w*ith* shards
to leave thy garden for such dunghill yardes
what? Cambridge? yea yet oxford I adore
for gravity, though Cambridge I for lore
A Cambridge ma*n*, yea Cambr*idge* was my mother
But turnde a step-dame I must disavowe her
...
Thine errors thus vnmasked Cambridge Mome
Nowe rime & raile vntill the cowe come home
Yet haue an eye (th'arte beste) to afterclappes
Thou maiste be answered to thy paine p*er*happes
Mindes are on fire. Repentance comes too late
Wrong craves revenge Pedante ware thy pate.
...

Crum: not listed
Source of this transcription: BL: Add. 23723, ff 15v–17v

THIRD GROUP: CAMBRIDGE vs COMMON LAWYERS

The third group consists of three poems which defend the honour of the common law.

A) A generall verdict of a grand Iurie, wherby ye comicall deuines of Cambrige are Coram Domino Rege conuicted as Idiots of an apparent Ignoramus./

Goe bastard*es* Goe to Cambrige schooles
...

Crum: G129 (19th-century transcription)
Source of this transcription: CUL: Add. 4138, ff 6v–8v

Huth, sigs I3v–I8

B) A modest and temp*e*rate reproofe of the Schollars of Camebridg for sclandring Lawyers with that barbarous and grosse title Ignoramus. To the tune of Fortune my foe.

My senses do o'erflow with heat and passion
...

Crum: M872
Source of this transcription: Bodl.: Rawlinson poet. 26, ff 34v–6

C) *Untitled*

A Cambridge scholler, late to London went
...

Crum: not listed
Source of this transcription: BL: Sloane 1489, ff 6–6v

FOURTH GROUP: FALSE-LATIN IMITATIONS OF *IGNORAMUS*

A) A piece of Ignoram*us* (ie, from act 1, scene 5)
Versus legales de Rosabella.

Si possem vellem, [pro te]
pro te Rosa ponere pellem
...

Source of this transcription: BL: Add. 23723, f 7v

B) Ignoramus Contra Scholasticos

Iam plaga vos takeat ieerantas atq*ue* gibantas
...

Source of this transcription: Bodl.: Rawlinson poet 209, ff 25v–6

1622–3: *Fucus Histriomastix and Loiola*

A) *Fucus Histriomastix*

On 12 March 1625 John Chamberlain wrote to his friend Sir Dudley Carleton: 'I send here a ri(me) made by one of kinges college in Cambridge vpon a play presented lately at Newmarket by his neighbours of Quenes college, yf you haue not seen yt alredy you will thincke yt worth the reading ... ' (Records, p 598). Apparently the rime was 'On Fucus' by Henry Moll of King's College, on the performance of *Fucus Histriomastix* at Newmarket about 13 March 1623.

On Fucus.
A Comœdy acted before the King by some of Queens Colledge in Cambridge:

The Queenes Colledge Play, from Cambridge away
The King to the Court did call
Because it was pitty, that a thinge so witty
Should dye in a private Hall.
They thought it no slander to ye Court for to wander
Though men might iudge never so hard
The King did com*m*and it, they could not w*i*thstand it
And therefore went thitherward.

Three coaches came empty to carry some twenty
With bagge and baggage to boote
And when they had done, 'twas twenty to one
They had not come home on foote

Sure they were not wise that did yem aduise
To appeare in so publike a place |
But things that are vicious will still bee ambitious
To runne into farther disgrace.

The Puritan surely lookt very demurely
With his little ruffe and hose
Each word that he spoke was as long as his cloake
And drawn quite through his nose.
And being in orders he past not his borders
In shewing the world his art
For he thought a Diuine need never decline
To play a graue Ministers part

A Foole and a Morris prouided was for his
Good Majesties greater delight
When a suddaine mischance might haue spoyled ye dance
Theire bells were forgotten quite
But at a dead lift there were freinds for a shift
To whom they became greate debters,
For the Hawkes of the Court to farther yeir sport
Did giue up their bells to their betters

Now honour befall those merry boyes all
To see the good chance of thinges
For they yat while ere but the Queens players were
Are now become the Kinges, |
The players of London will surely be undone
They haue little cause to thanke 'um
For Lowin, nor Towley, nor Tayler, nor Rowley
Could euer dance Prinkum prankum.

Poore Technogamia may sitt down and dye a
Most bitter and sorrowfull [verse] °death°,
For these went beyond her, iudge which was ye fonder
To runne themselues out of breath.

30/ For Lowin ... Rowley: *John Lowin; Nicholas Tooley (died between 3 and 5 June 1623); Joseph Taylor; Samuel or William Rowley*
33/ Technogamia: *an Oxford play acted August 1621 before the king at Woodstock, with alterations from its original 1617 form*

She went but six mile and gate not a smile
And came her wayes home againe
These were better seru'd, had w*ha*t they deseru'd
They were well laught at for theire paine.

The King as they say at theire coming away
Greate grace unto y*e*m did show
And gaue them ten pound to drinke his health round
But I thinke it was not soe.
That gift was too small to giue 'mongst them all
For euery man for his share
Dese[r]ued no worse then ten pound and a purse
I'le be judg'd by them that were there.

Now when you make more, bee aduised before
Your Ignavia must not bee such
Your Ingenium, your Iudicium
Had neede bee twice as much. |
And then last of all, *you*r fift act was too small,
At least you must make it soe bigge
That when there's an end men need not attend
As if they expected a Iigge.

Now Trinity Colledge, you needs must acknowledge
They were to you of good use
For thus they did toyle to bee but *you*r foyle
And rayse yo*u*r noble Muse.
For they y*a*t will looke without their owne booke
Will quickly be brought to see
And easyly know their's was but a shew
And your's the Comœdy.

H*enry* Molle

...

Crum: T1218

Source of this transcription: Bodl.: Rawlinson poet. 147, pp 4–7 (follows 'On Technogamia, A Comedy Acted at Oxford')

B) *Loiola*

Vppon the play at Cambridge

Vbi mixta Lætis tristia, prophanis sacra
... |

Source of this transcription: Bodl.: Rawlinson poet. 117, f 25

This poem is attributed to 'M. Grime M(...).'

1631–2: *The Rival Friends and The Jealous Lovers*

Peter Hausted's *The Rival Friends*, performed on 19 March 1632, and Thomas Randolph's *The Jealous Lovers*, performed the next day, were the cause of bitterness and rivalry even before they were performed. The rivalry was prosecuted after the performances, most obviously on the title-page of Hausted's *The Rival Friends* (Appendix 6:1). Randolph replied in his praevarication.

The introductory pages of Randolph's *The Jealous Lovers* (1632) contain much commendatory prose and verse, some by the author, some by his admirers. A poem by Randolph himself preserves unique evidence for the identity of a principal actor in the production, Thomas Riley. As Bentley observes of Riley in *JCS*, vol 5, p 985, '[s]ince Randolph speaks of him once as a lover, he may have played Tyndarus.'

A) Thomas Randolph's *Oratio Praevaricatoria*

Praevarications were authorized comic speeches delivered in the course of commencement exercises, intended as burlesques of the serious academic ceremonies. Thomas Randolph apparently delivered his praevarication during the July 1632 masters' commencement. (Two poems on the commencement exercises held during the royal visit in March 1632 are 'Our King is come to Cambridge town,' Bodl.: Rawlinson poet. 26, f 30 (Crum O1291); and 'Cambridge, though in thy praise we dare not write' (Crum C33).)

...Illa res Comica, quæ primó ante Regem acta est, amicos habuit, sed sine Rivalibus. Fuit optima Comœdia a priori, sed olet a posteriori. Nunc impressa est. Miror ego ejus hominis stomachum, qui talem librum edere potuit. Ego in illius laudes sic cecini.

Iam sileat Iack Drum, taceat miracula Tom Thumb;
Nec se gigantem jactet Garagantua tantum;
Nec ferat insanus sua prælia Tamberlanus,
Nec Palmerinus, nec strenuus Alborinus.
Se quondam ratus sapientem Tom Coriatus,
Et Don Quicksotto dicit; Sum nunc idiota
Nunc metuit dia divortia Technogamia:
Insignis Pericles non audet tam celebres res.
Impiger Orlando jam non est tam furioso;
Non te, Ieronymo, cogemus surgere lecto.
Nemo dicat jam prudentes pascere Gotham
Namq*ue* est doctorum comœdia scripta virorum,
Quæ superat cunctas (tanta est fiducia!) laudes,
Et jam securum petiit post prælia prelum
Ignavum fucus pecus est, petit ilico lucos;
Et factus blancum non saltat princu*m* prancu*m*.
Dicunt hoc Puerile, Odium vicisse Senile,
Hic est sensus non, et possis ludere checkstone.

Iam peracta est fabula Plaudite

Source of this transcription: BL: Add. 44963, f 26

The complete praevarication occurs in BL: Add. 44963, ff 22v–6; the poem alone occurs in CUL: Add. 79, f 39. W. Carew Hazlitt (ed), *Poetical and Dramatic Works of Thomas Randolph*, vol 2 (London, 1875), 671–80, prints the entire *Oratio Praevaricatoria*.

Still another attack on Hausted is the anonymous 'Have at you, sir,' entitled 'In defence of those Scholars, whom Mr Hausted calumniates in the Frontispice of his Rivall friends.' This poem occurs in BL: Add. 44963, ff 10v–11. It is reprinted in Huth, sigs M6v–7v, and thence by John Q. Adams, 'Peter Hausted's *The Rivall Friends*, with Some Account of his Other Works,' *Journal of English and German Philology*, 11 (1912), 437–8.

B) To his deare friend, Thomas Riley.

I will not say I on our stage have seen
A second Roscius; that too poore had been:
But I have seen a Proteus, that can take
What shape he please, and in an instant make

Himself to any thing; be that, or this,
By voluntary metamorphosis.
When thou dost act, men think it not a play;
But all they see is reall: O that day,
(When I had cause to blush that this poore thing
Did kisse a queens hand, and salute a king)
How often had I lost thee? I could finde
One of thy stature, but in every kinde
Alter'd from him I knew; nay, I in thee
Could all professions, and all passions see. |
When thou art pleas'd to act an angry part,
Thou fright'st the audience; and with nimble art
Turn'd Lover, thou dost that so lively too,
Men think that Cupid taught thee how to wooe.
T'expresse thee all would ask a better pen;
Thou art, though little, the whole mappe of men.
In deeper knowledge and Philosophie
Thou truely art what others seem to be,
Whose learning is all face: as 'twere thy fate
There not to act, where most do personate.
All this in one so small; nature made thee
To show her cunning in epitome;
While others (that seem giants in the arts,
Such as have stronger limbes, but weaker parts)
Are like a volume, that contains lesse in't,
And yet looks big, 'cause 'tis a larger print.
I should my self have too ungratefull shown,
Sent I not thee my book: – Take't, 'tis thine own:
For thus farre my confession shall be free,
I writ this Comedie, but 'twas made by thee.
Thy true friend, T. R.

Source of this transcription: Thomas Randolph, *The Jealous Lovers* (1632), sigs ¶¶ 1–1v (*STC*: 20692)

Other commendatory poems in this edition and the introductory matter in Hausted's *The Rival Friends* (*STC*: 12935) similarly deserve attention (the latter is not available in the *STC* microfilm series, but see edition by J. Laurens Mills (Appendix 6:1)).

1641–2: *The Guardian*

On 12 March 1642 Abraham Cowley's *The Guardian* was presented to Prince Charles in Trinity College hall. Cowley later reported that the play had been written in haste and scarcely rehearsed (Records). In his prologue and epilogue for the play Cowley apologized for the lack of preparation, turning this fault into a neat poetic conceit. The prologue and epilogue were subsequently printed, together with 'The Echo' (Crum C5002 and C6683), as a royalist tract; the prologue and epilogue also survive in manuscript (Crum W2149). For more information on the printed tract, including a note on the pseudonym 'Francis Cole,' see Appendix 11, 1642. For an illustration, see Appendix 19.

THE | PROLOGVE | AND | EPILOGVE | TO | A COMEDIE, | *PRESENTED*, | At the Entertainment of the Prince His | Highnesse, by the Schollers of Trinity Col- | lege in *Cambridge*, in *March* last, | 1642. | By Francis Cole. | LONDON: | *Printed for Iames Calvin*, 1642. |

THE PROLOGUE

Who sayes the Times do Learning disallow?
'Tis false: 'Twas never honoured more then now.
When you appear (great Prince) the Night is done,
You are our Morning Starre; shall be our Sunne.
But our Scean's London now, and by the Rout
We perish, if the Round-heads be about.
For now no Ornament, the head must wear
No Bayes, no Myter, scarce so much as hair.
How can a Play passe safely? when we know
Cheape side Crosse fals, for making but a show.
Our only hope is this, that (it may be)
A Play may passe, 'twas made ex tempore.
Though other Arts poor and neglected grow,
They'l admit Poesie, which was ever so.
But we contemn the fury of these dayes,
And scorn as much their Censure, as their praise.
Our Muse (blest Sir) doth now on you rely,
'Twould gladly live; but not refuse to die. |
Accept our hearty zeal, a thing thats plaid
Ear't was a play, and acted ere t'was made:

Our Ignorance, but our duty too we show,
I would all ignorant people would do so.
At other times expect our wit or Art,
This Comedy is acted by the heart. |

THE EPILOGVE

The Play great Sir, is done, it needs must fear,
Though you brought all your mercies here
It may offend your Highnesse, we have now
Three hours done Treason here for ought we know;
But powr your Grace, can above Nature give,
I, can give power to make Abortives live.
In which if our bold wishes should be crost,
'Tis but the life of one poore week that's lost:
Though it should fall beneath your potent scorn,
Scarce can it dye more quickly then t'was born.
...

Source of this transcription: BL: Thomason Tract, E.144(9), sigs A-A3

APPENDIX 6
Cambridge Play Bibliography

Play texts in this appendix have been divided into four groups:

Group 1: Surviving play texts certainly or probably performed at Cambridge. Two plays by Emmanuel College authors (*Clytophon* and *Pseudomagia*) are admitted by benefit of the doubt (see p 753).

Group 2: Lost plays certainly, probably, or possibly performed at Cambridge. Plays reported by Nash and Harvey, perhaps in jest (*Duns furens*, *Tarrarantantara turba*, and *Terminus et non terminus*), are admitted by benefit of the doubt.

Group 3: Plays written at Cambridge, but not performed and perhaps not meant for performance. Includes many plays, lost plays among them, written after performances ceased in a given college (eg, Christ's after 1567–8), or written by members of colleges not known to have staged plays at all (eg, Trinity Hall).

Group 4: Plays sometimes attributed to Cambridge, but for which there is no evidence for performance there, or positive evidence against.

The distinctions among these four categories are often not sharp.

The following information – where available – is given for each play:

Title
Language
Author
Early printed edition(s)
Manuscript(s)
Modern edition (usually only one)
Reference works (usually only two)
Synopsis
Performance history
Note

Information or conjecture concerning performance histories is based on the Records, title-pages, cast lists, internal evidence in the texts, and university careers. Conclusions drawn by Chambers, *Elizabethan Stage* (ES) or Bentley, *Jacobean and*

Caroline Stage (*JCS*) are usually accepted unless specific objection is raised in a note to the entry. Normally, the modern edition named is that given by *Annals of English Drama* (*AED*), unless a more recent edition is available.

Printed title pages, transcribed in full by Greg, *Bibliography of English Printed Drama to the Restoration* (London, 1939–59), are here presented more briefly, with modernization of u/v and i/j; all information bearing on author, title, date, place of performance, and presence of dignitaries is retained. Greg also lists Stationers' Register entries, which are usually not noted here.

Play manuscripts are listed in order of college, university library (Cambridge and Oxford), the British Library, and other libraries. Manuscripts are designated variously as fascicules, formal copies, or presentation copies; or given no designation at all. MSS given no designation are those which seem to have been made at some period later than the actual performance for an inherently antiquarian purpose: for example, a commonplace book into which a play text has been copied along with other literary works, or a manuscript anthology of various play texts. Formal copies or presentation copies are manuscripts normally containing only one play in a fine binding and roughly contemporary with the play production. Fascicules are manuscripts containing only one play, of an informal character, perhaps not intended for binding originally, and roughly contemporary with the play production. Some fascicules remain unbound and in their original covers; some have been subsequently bound, but preserve original covers or flyleaves; some have been collected with other fascicules to form a bound codex which serves as a play anthology. Clearly, the distinction between a formal copy and a neatly ruled and copied fascicule is a subjective one. The attempt is made to preserve a distinction because a fascicule seems most likely to represent the original state of the text, and may even have served as a performance text.

Folio or page numbers are given for all title-page, colophon, and other transcriptions, except in the case of the five plays preserved in YUL: MS Vault/Shelves/Plays, Items 1–5. Although bound together in one codex and written in a uniform hand, the Items are separately paginated, and no page numbers are assigned to any title-page, each of which immediately precedes the first numbered page of the Item. Information on ownership has been recorded where that information reveals a specific interest in preserving evidence concerning Cambridge drama.

Not listed among modern editions are facsimile editions of Latin play texts in the series *Renaissance Latin Drama in England*, Marvin Spevack and J. W. Binns (gen eds).

Reference works are limited to *ES* or *JCS*, and to *AED*. *ES* and *JCS*, which should be searched either by author or by title, as appropriate, generally contain much more information about authors and plays than is given here. The *AED* reference is followed by the year under which Harbage and Schoenbaum have listed the play, and their estimated limits where they considered the year in doubt. Differences of opinion over dates or other aspects of production are discussed in the notes.

A synopsis is named where one is available in a standard article or book. Four abbreviations have been used in references to synopses:

Boas: Boas, *University Drama*.

Bow: R.H. Bowers, 'Some Folger Academic Drama Manuscripts.'

C-K: G.B. Churchill and W. Keller, 'Die Lateinischen Universitäts-Dramen Englands.'

Mor: Louise B. Morgan, 'Latin University Drama.'

Group 1: Surviving Play Texts

Absalom

AUTHOR: Thomas Watson LANGUAGE: Latin

MANUSCRIPT:
– BL: Stowe 957 (fascicule of 30 leaves). (No title.)

MODERN EDITION: John Hazel Smith (ed), *A Humanist's 'Trew Imitation': Thomas Watson's Absalom*, Illinois Studies in Language and Literature, 52 (Urbana, 1964).

REFERENCE WORK: *AED* 1540 (*c* 1535–44)

SYNOPSIS: C-K, pp 229–32; Boas, pp 62–5, 352–65

PERFORMANCE HISTORY: St John's College, *c* 1539–40

NOTE: The college performance is described by Roger Ascham (1539–40). Boas, *University Drama*, pp 63–4 and Appendix 1, does not accept that the *Absalom* play in Stowe 957 is Watson's play.

Adelphe

AUTHOR: Samuel Brooke LANGUAGE: Latin

MANUSCRIPTS:
– TCL: R.3.9, ff 109–38v. F 110v: ADELPHE. Comœdia in Colle*g*ij Trini*tatis* aulâ bis publicé actâ.... Authore Do*mi*no Doc*to*re Brooke Colle*gij* Trini*tatis*.... Secundô tempore cora*m* Principe Charolo, et comite Palatino Anno Do*mini* 1612. Actores in fabula Anno Do*mini* 1611. (Cast lists.)
– TCL: R.10.4, ff 1–28v (Art. 1: fascicule of 28 leaves). F 2: Adelphe. (Prologue and epilogue for 1662 performance on ff 1v and 28v.)

– BL: Add. 44963, ff 41–81v. F 41: Adelphe. Acta est primó cum Sycophantâ Feb*ruarij* 27° 1612. Secundó coram Principe Carolo, & Comite Palatino, Mar*tij* 2° 1613. Commonplace book of Dr Anthony Scattergood, a graduate of Trinity College, whose ownership mark is on f 4. (Cast lists.)

MODERN EDITION: none

REFERENCE WORKS: *ES*; *AED* 1613

PERFORMANCE HISTORY: first performance Trinity College hall, 27 February 1612; second performance 2 March 1613 (for royal audience); see Appendix 7 for cast lists.

NOTE: adaptation of Terence, *Adelphoe*

Adrastus Parentans

AUTHOR: Peter Mease LANGUAGE: Latin

MANUSCRIPT:
– BL: Add. 10417 (presentation copy of 22 leaves). F 1: Adrastus parentans sive vindicta Tragœdia. Dedicated to Lancelot (Andrewes), bishop of Winchester (1619–26), by Petrus Mease.

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1622 (1619–26)

PERFORMANCE HISTORY: Peter Mease was a member of Jesus College, which produced a comedy in 1622–3; since *Adrastus parentans* is a tragedy, however, it was presumably not the play of that year.

NOTE: adapted from Herodotus; college identification established through author

Albumazar

AUTHOR: Thomas Tomkis LANGUAGE: English

EARLY PRINTED EDITION: Albumazar. A Comedy Presented before the Kings Majestie at Cambridge, the Ninth of March. 1614. By the Gentlemen of Trinitie Colledge. London, 1615. Greg 330; *STC*: 24100–3

MODERN EDITION: Hugh G. Dick (ed), *Albumazar: A Comedy*, University of California Publications in English, 13 (Berkeley and Los Angeles, 1944).

REFERENCE WORKS: *ES*; *AED* 1615

PERFORMANCE HISTORY: Trinity College hall, 9 March 1615 (for royal audience)

NOTE: adaptation of Giambattista della Porta, *L'Astrologo*. Stage directions have been entered in a contemporary hand into a copy of the early printed edition now in the Folger Shakespeare Library; these directions are printed by Dick.

Alphonsus

AUTHOR: Dudley North? LANGUAGE: Latin

MANUSCRIPT:
– HUL: Houghton MS Latin 329 (fascicule of 25 leaves). F 1: Alphonsus. Comœdia.

MODERN EDITION: none

REFERENCE WORKS: none

PERFORMANCE HISTORY: unknown

NOTE: purchased by Harvard University Library in 1969. Epilogue addressed to 'Spectatores Academici.' F 1: 'Ex libris Caroli North 1653.' and 'E.D.P.D.N.' (Ex Dono Patris Dudleii North?). These connections with the North family suggest Cambridge, possibly St John's College, *c* 1617–19.

Aristippus

AUTHOR: Thomas Randolph LANGUAGE: English

EARLY PRINTED EDITION: Aristippus; or, the Joviall Philosopher: Demonstrativelie Prooving, that Quartes, Pintes, and Pottles, are Sometimes Necessary Authours in a Scholers Library. Presented in a Private Shew. To which is added, The Conceited Pedlar.... London, 1630. Greg 431; *STC*: 20686–90

MANUSCRIPTS:
– BL: Sloane 2531, ff 124–40v (Art. 16: fascicule of 17 leaves). (No title.)
– Folger: V.b.320 (fascicule of 19 leaves). F 2: A Private shewe presented on a Fast night to the Seniours and fellowes of Trinity Colledge in Cambridge the Custome

of it being laid downe before for the space of seaven yeares, in respect the fellowes had found themselues agreeved at it for theire abuse, and now againe revived by one Randolphe, one of the Schollers of the same house.

MODERN EDITION: William C. Hazlitt (ed), *Poetical and Dramatic Works of Thomas Randolph*, vol 1 (London, 1875), 1–34.

REFERENCE WORKS: *JCS*; *AED* 1626 (1625–6)

PERFORMANCE HISTORY: Trinity College hall. *JCS* argues, by reference to *The Conceited Pedlar*, for a performance date of All Saints', or 1 November. This was not, however, a fast night. The nights of Ash Wednesday (the most prominent fast day in the calendar) and of its eve, Shrove Tuesday, either of which might be referred to as a fast night, were both used for plays.

NOTE: The description of the play in Folger: V.b.320 is notably similar to the claim of Randolph's Salting of 1627: 'No salting here these many yeares was seene / Salt hath with vs long out of season bene' (Roslyn Richek, 'Thomas Randolph's *Salting*...,' *English Literary Renaissance*, 12 (1982), 113).

Band, Cuff, and Ruff

AUTHOR: unknown LANGUAGE: English

EARLY PRINTED EDITION: A Merrie Dialogue, betweene Band, Cuffe, and Ruffe: Done by an Excellent Wit, and Lately Acted in a Shew in the Famous Universitie of Cambridge. London, 1615. Greg 326; *STC*: 1355–6

MANUSCRIPTS:
- Bodl.: Lyell 37, pp 124–6, 139. P 124: Cambridge. Speakers Bande. Cuffe. Ruffe. Antiquarian transcription.
- BL: Add. 23723, ff 1–3v. F 1: Speakers Bande Cuffe Ruffe.
- Folger: J.a.2, ff 25–5v. F 25: Ruff: Band: Cuff:
- Bradford, West Yorkshire Archive Service: Hopkinson 32D86/17, pp [1–6]. F [1]: Comedye. Actores; Band, Ruffe, Cuffe Acted at Oxford ffeb*ruarij* 24: Anno Do*m*ini 1646. Antiquarian transcript by John Hopkinson of Lofthouse near Leeds.

MODERN EDITION: In Charles Hindley (ed), *The Old Book Collector's Miscellany*, vol 2 (London, 1872), np. Also in Thomas Berger and Suzanne Gossett (eds), *Academic Entertainments in the Folger Manuscripts* (Malone Society, forthcoming).

REFERENCE WORKS: *ES*; *AED* 1615

PERFORMANCE HISTORY: unknown; possibly Trinity College, 1615 (year of publication)

NOTE: *ES* lists under the title *Ruff, Cuff, and Band*. Two editions were printed in 1615. The Stationers' Register entry of 10 February 1615 indicates that the play must have been composed before this date. The reported performance at Oxford 24 February 1647 is not confirmed by other evidence and seems doubtful.

Boot and Spur

AUTHOR: unknown LANGUAGE: English

MANUSCRIPT:
– Folger: J.a.1, ff 19–23v (fascicule of 5 leaves, f 23v blank). F 19: Boot & Spurre (added in later hand).

MODERN EDITION: In Thomas Berger and Suzanne Gossett (eds), *Academic Entertainments in the Folger Manuscripts* (Malone Society, forthcoming). Also R.S. Thomson (ed), 'Boote and Spurre: A Jacobean Quête from Folger MS J.a.1' (*English Literary Review*, forthcoming).

REFERENCE WORKS: *JCS*; *AED* 1612 (1611–20?)

SYNOPSIS: Bow, p 118

PERFORMANCE HISTORY: unknown

NOTE: The editors of the forthcoming Malone Society edition believe that this is either a Cambridge or an Oxford play, but that no evidence has been discovered to assign the play with confidence to one or the other university. It is assigned here to Cambridge on the grounds that Oxford is not known to have performed such 'shows,' whereas the tradition was firmly established at Cambridge. A reference in the text to Coryate's *Crudities* reveals that this play must have been composed after the publication of that notorious book in 1611 and before Coryate's death in 1617.

Cancer

AUTHOR: unknown LANGUAGE: Latin

EARLY PRINTED EDITION: Cancer: Comoedia. London, 1648. Greg L21; Wing: H170

MANUSCRIPT:
– Folger: J.a.2, ff 26–48. F 26: Cancer. (Cast list.)

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1612 (1611–13)

SYNOPSIS: Bow, pp 125–8

PERFORMANCE HISTORY: Trinity College, 1612–13? See Appendix 7 for cast list.

NOTE: adaptation of Lionardo Salviati, *Il Granchio*

A Christmas Messe

AUTHOR: unknown LANGUAGE: English

MANUSCRIPT:
– Folger: J.a.1, ff 105–18v (fascicule of 14 leaves; ff 116–18v blank). F 105: A Christmas Messe. 1619.

MODERN EDITION: In David Lee Russell (ed), *Stuart Academic Drama: An Edition of Three University Plays* (New York, 1987). Also in Thomas Berger and Suzanne Gossett (eds), *Academic Entertainments in the Folger Manuscripts* (Malone Society, forthcoming).

REFERENCE WORKS: *JCS*; *AED* 1619

SYNOPSIS: Bow, p 121

PERFORMANCE HISTORY: unknown; possibly Christmas 1619

NOTE: The editors of the forthcoming Malone Society edition believe that this is either a Cambridge or an Oxford play, but that no evidence has been discovered to assign the play with confidence to one or the other university. It is assigned here to Cambridge on the grounds that Oxford is not known to have performed such 'shows,' whereas the tradition was firmly established at Cambridge.

Club Law

AUTHOR: unknown LANGUAGE: English

MANUSCRIPT:
– SJL: S.62 (447) (fascicule of 30 leaves paginated 7–67). (No title-page.) Imperfect: begins at end of act 1, scene 3.

MODERN EDITION: G.C. Moore Smith (ed), *Club Law: A Comedy Acted in Clare Hall, Cambridge, about 1599–1600* (Cambridge, 1907).

REFERENCE WORKS: *ES*; *AED* 1599 (1599–1600)

SYNOPSIS: Boas, pp 324–31

PERFORMANCE HISTORY: Clare College *c* 1600; performance described by Fuller

NOTE: Smith, pp lv–lvi, observes: 'It does not seem to me impossible that *Club Law* should have been written by Ruggle, especially if it is to be dated in 1599 or 1600, after Ruggle had become domiciled at Clare. But it is impossible to use internal evidence to prove the common authorship of two works so utterly different as *Club Law* and *Ignoramus*, and we are left to the authority of Mr Hayward's MS., which may be valuable or may not.' Boas, *University Drama*, p 325, n 1, gives reasons for attributing both plays to the same author. (Further on 'Mr Hayward's MS,' see p 860.)

Clytophon

AUTHOR: William Ainsworth? LANGUAGE: Latin

MANUSCRIPT:
– EML: 185 (3.1.17), Art. 5 (8 numbered bifolia). F 1a: Clytophon. F 86: Gulielmus Bretonus possessor. Gulielmus Ainseworthus Scriptor.

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1625 (*c* 1620–*c* 1630)

PERFORMANCE HISTORY: unknown. *JCS* suggests the possibility of Emmanuel College (Ainsworth's college), *c* 1625; see also *Pseudomagia*.

NOTE: William Ainsworth may have been either the author or the copyist; classical Latin usage, however, suggests the former.

The Conceited Pedlar

AUTHOR: Thomas Randolph LANGUAGE: English

EARLY PRINTED EDITION: The Conceited Pedlar. London, 1630. Greg 432; *STC*: 20686–90

MANUSCRIPTS:
- BL: Add. 27406, ff 121–7v (fascicule of 7 leaves). F 121: All *Saints*: 1627. Tho*mas* Randolphs Pedlar.
- Edinburgh University Library: Laing III.493, ff 49–56v (fascicule of i + 6 + i leaves). F 49: The Pedler. F 55: Randall. Date of 7 August 1629 on f 56v establishes *terminus ante quem*.
- Private hands (see *AED*, p 314).

MODERN EDITION: William C. Hazlitt (ed), *Poetical and Dramatic Works of Thomas Randolph*, vol 1 (London, 1875), 35–50.

REFERENCE WORKS: *JCS*; *AED* 1627

PERFORMANCE HISTORY: evidently performed in Trinity College hall, possibly 1 November 1627

NOTE: monologue; printed with Randolph's *Aristippus*; also called *The University Pedlar*

Euribates

AUTHOR: Aquila Cruso LANGUAGE: Latin

MANUSCRIPT:
- EML: 185 (3.1.17), Art. 3 (8 numbered bifolia). F 1a: Euribates. F 8av: Authore *Magist*ro Cruso. Caij Colleg*ij* Cantabr*igiae*.

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1616 (1610–*c* 1616)

PERFORMANCE HISTORY: unknown

NOTE: This was possibly the comedy performed at Caius College in 1615–16 (Records). *JCS* provides an extensive discussion of Cruso's probable authorship of this play.

Fraus Honesta

AUTHOR: Edmund Stubbs LANGUAGE: Latin

EARLY PRINTED EDITION: Fraus honesta comoedia Cantabrigiae olim acta. Authore Mro Stubbe, Collegii Trinitatis socio. London, 1632. Greg L10; *STC*: 23374

MANUSCRIPTS:
- EML: 185 (3.1.17), Art. 6 (9 numbered bifolia). F 1a: Fraus Honesta.... Scena est fflorentiae decimo die ffebruarij 1616. Authore m*agistr*o stubbe Collegij Trinitatis socio./ ... F 9a: W*illiam* B*enton*. (Cast list.)
- TCL: R.17.9, Art. 2 (fascicule of 18 leaves), ff 35–52v. (No title.)
- TCL: R.17.10, Art. 1, ff 1–17v. F 2: FRAVS HONESTA. Acta erat hæc Comedia decimo die Febr*uarij* An*no* Dom*ini* 1618. Authore M*agistr*o Stubbe, Collegij Trinitatis socio. (Cast list.)
- BL: Harley 2296, ff 151–67v (Art. 29: fascicule of 17 leaves). Title-page missing.

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1619

SYNOPSIS: Masson, *Life of Milton*, vol 1, pp 221–4

PERFORMANCE HISTORY: first performance Trinity College hall 10 February 1619 (see Appendix 7 for cast list); second performance 24 September 1629 (for noble audience)

NOTE: also called *Callidamus et Callanthia*. The date 1616 in the Emmanuel College Library copy is almost certainly an error. A possible intermediate performance *c* 1621–2 is suggested by Joseph Mead's letter of 26 September 1629 (p 622), mentioning a performance 'some 7 yeares since'; more likely Mead miscounted the years since its original performance.

Fucus Histriomastix

AUTHOR: Robert Ward? LANGUAGE: Latin

MANUSCRIPTS:
- Bodl.: Rawlinson poet. 21 (fascicule of xiv + 43 leaves; ff i–xiv, 22–43 blank). F 1: Fucus °siue° Histriomastix.
- Lam.: 838, i + 25 leaves (Art. 1: Arts. 1 and 2 now continuously foliated unit of 1–36 leaves, but not continuously written: possibly two fascicules combined prior to binding in Lam.: 838? See also *Leander*). (No title.) Contains Prologus prior and Prologus posterior (on f i verso); also Epilogus prior and Epilogus posterior (on f 25). (Cast list.)

MODERN EDITION: G.C. Moore Smith (ed), *Fucus Histriomastix: A Comedy Probably Written by Robert Ward and Acted at Queens' College, Cambridge in Lent 1623* (Cambridge, 1909).

REFERENCE WORKS: *JCS*; *AED* 1623 (1622–3)

PERFORMANCE HISTORY: first performance Queens' College, *c* 26 February (Ash Wednesday) 1623; second performance at Newmarket, probably shortly before or after 12 March (for royal audience)

NOTE: In his edition Smith gives the Lambeth manuscript number incorrectly as 828; in this he is followed by *JCS* and *AED*. William Beale's letter on p 586 suggests that a Queens' College play was being prepared about the same time as Hacket and Stubbs' *Loiola*, which was performed on or about 26 February 1623. John Chamberlain's letter on p 598, together with the poem to which it refers (Appendix 5, 1622–3), reveals that *Fucus* was performed not only at Queens', but later for the king at Newmarket. Again *Loiola* may be taken as a reference point. The king's visit to Cambridge from Newmarket for a performance of *Loiola* on 12 March demonstrates that he was then in residence at Newmarket: hence it seems probable that he saw *Fucus* at Newmarket shortly before or after 12 March 1623. The tunes of song fragments sung by Villanus are indicated in the Lambeth MS (Appendix 15).

Gammer Gurton's Needle

AUTHOR: William Stevenson? LANGUAGE: English

EARLY PRINTED EDITION: A Ryght Pithy, Pleasaunt and Merie Comedie: Intytuled Gammer Gurtons Nedle: Played on Stage, not longe ago in Christes Colledge in Cambridge. Made by Mr S. Mr. of Art. London, 1575. Greg 67; *STC*: 23263

MODERN EDITION: In Charles Walters Whitworth (ed), *Three Sixteenth-Century Comedies* (London, 1984).

REFERENCE WORK: *AED* 1553 (*c* 1552–63)

SYNOPSIS: Boas, pp 70–81

PERFORMANCE HISTORY: Christ's College hall, *c* 1550–1; perhaps repeated in succeeding years. Christ's College accounts credit Stevenson with plays in 1550–1 through 1553–4, and in 1559–60.

NOTE: Apparently licensed 1562 as *Dyccon of Bedlam*: see Greg. On William Stevenson's probable authorship, see William D. Wolf, 'Gammer Gurton's Needle,' *English Literary Renaissance*, 8 (1978), 113–16; and Ian Lancashire, *Dramatic Texts and Records of Britain: A Chronological Topography to 1558* (Toronto, 1984), no 469. Stevenson's involvement in music is revealed by an entry in the college accounts for 1549–50, CHA: B1/2, f 89: 'Item to ⌜sir⌝ stevenson for pricking & making songes for ye quere v s.' His skill in music may be reflected in the song 'Back and side go bare' in act 2, scene 1.

Gigantomachia

AUTHOR: unknown LANGUAGE: English

MANUSCRIPT:

– Folger: J.a.1, ff 186–200v (fascicule of 15 leaves). F 186: °Gigantomachia: or° Worke for Iupiter.

MODERN EDITION: In David Lee Russell (ed), *Stuart Academic Drama: An Edition of Three University Plays* (New York, 1987). Also in Thomas Berger and Suzanne Gossett (eds), *Academic Entertainments in the Folger Manuscripts* (Malone Society, forthcoming).

REFERENCE WORKS: *JCS*; *AED* 1613 (*c* 1600–20?)

PERFORMANCE HISTORY: unknown; possibly Christmas, *c* 1613

NOTE: The editors of the forthcoming Malone Society edition believe that this is either a Cambridge or an Oxford play, but that no evidence has been discovered to assign the play with confidence to one or the other university. It is assigned here to Cambridge on the grounds that Oxford is not known to have performed such 'shows,' whereas the tradition was firmly established at Cambridge.

Gown, Hood, and Cap

AUTHOR: unknown LANGUAGE: English

MANUSCRIPT:
– Folger: J.a.2, ff 49v–50. F 49v: Gowne Hood Capp.

MODERN EDITION: In Thomas Berger and Suzanne Gossett (eds), *Academic Entertainments in the Folger Manuscripts* (Malone Society, forthcoming).

REFERENCE WORK: *AED* (Supplementary List 1)

PERFORMANCE HISTORY: unknown; possibly performed in Trinity College hall in the second decade of the seventeenth century

NOTE: References in the text to a Sophister (usually a Cambridge term) and to football 'ath' leayes' (ie, at the Leys, a field behind Pembroke College: see Map 4) identify this as a Cambridge play.

The Guardian

AUTHOR: Abraham Cowley LANGUAGE: English

EARLY PRINTED EDITION: The Guardian. A Comedie Acted before Prince Charles his Highness, at Trinity-Colledge in Cambridge, upon the Twelfth of March, 1641. Written by Abraham Cowley. London, 1650. Greg 693; Wing: C6673

MODERN EDITION: A.R. Waller (ed), *The English Writings of Abraham Cowley*, vol 2 (Cambridge, 1905–6), 159–242.

REFERENCE WORKS: *JCS*; *AED* 1642

PERFORMANCE HISTORY: Trinity College hall, 12 March 1642 (for royal audience)

NOTE: Subsequently reworked and published as *Cutter of Coleman Street* (London, 1663) (Wing: C6669): see *English Writings*, pp 259–341. Both versions are in Alexander B. Grosart (ed), *The Complete Works in Verse and Prose of Abraham Cowley Now For the First Time Collected and Edited: With Memorial-Introduction and Notes and Illustrations, Portraits, &c.*, The Chertsey Worthies Library, vol 1 (Edinburgh, 1881; rpt New York, 1967), 205–33 (*Guardian*), 173–204 (*Cutter*). For the prologue and epilogue, see also Appendixes 5, 1642; 11, 1642; and 19.

Heteroclitanomalonomia

AUTHOR: unknown LANGUAGE: English

MANUSCRIPT:
– Folger: J.a.1, ff 119–33v (fascicule of 15 leaves, f 133v blank). F 119: 1613. Heteroclitanomalonomia.

MODERN EDITION: In David Lee Russell (ed), *Stuart Academic Drama: An Edition of Three University Plays* (New York, 1987). Also in Thomas Berger and Suzanne Gossett (eds), *Academic Entertainments in the Folger Manuscripts* (Malone Society, forthcoming).

REFERENCE WORKS: *JCS*; *AED* 1613

SYNOPSIS: Bow, p 121

PERFORMANCE HISTORY: unknown; possibly 1613

NOTE: The manuscript date of 1613 may reasonably be taken as the date of composition and performance. The editors of the forthcoming Malone Society edition believe that this is either a Cambridge or an Oxford play, but that no evidence has been discovered to assign the play with confidence to one or the other university. It is included in this list because it survives in a manuscript collection containing other plays which may also have originated in Cambridge (ie, *Boot and Spur*, *A Christmas Messe*, *Gigantomachia*, and *Risus Anglicanus*).

Hey for Honesty, Down with Knavery

AUTHOR: Thomas Randolph LANGUAGE: English

EARLY PRINTED EDITION: Πλουτοφθαλμια Πλουτογαμια. A Pleasant Comedie, Entituled Hey for Honesty, Down with Knavery. Translated out of Aristophanes his Plutus, by Tho: Randolph. London, 1651. Greg 699; Wing: A3685

MODERN EDITION: William C. Hazlitt (ed), *Poetical and Dramatic Works of Thomas Randolph*, vol 2 (London, 1875), 373–492.

REFERENCE WORKS: *JCS*; *AED* 1627 (*c* 1626–*c* 1628)

PERFORMANCE HISTORY: Trinity College, 1627?

NOTE: adaptation of Aristophanes, *Plutus*

Hispanus

AUTHOR: Roger Morrell?; or William Pratt? LANGUAGE: Latin

MANUSCRIPT:
- Bodl.: Douce 234, ff 15v–40; additions ff 59–65. F 15v: HISPANVS ... Su*m*mus histriodidascal*us* Mr Pratt. In die*m* Comitiale*m* anno do*mi*ni 1596. (Cast list.)

MODERN EDITION: none

REFERENCE WORKS: *ES*; *AED* 1597

SYNOPSIS: C-K, pp 297–300; Boas, pp 304–13

PERFORMANCE HISTORY: St John's College, 9 February (Ash Wednesday) 1597? See Appendix 7 for cast list.

NOTE: Two names occur on title-page: '⟨M⟩orrell' and 'Mr Pratt.'

Hymenaeus

AUTHOR: unknown LANGUAGE: Latin

MANUSCRIPTS:
- GCL: 125/62, pp 111–40. P 111: Hymenaeus.
- SJL: S.45 (435), i + 40 pages (first 20 leaves of a commonplace book). F i: Hymenæus. (Cast list.)

MODERN EDITION: G.C. Moore Smith (ed), *Hymenaeus: A Comedy Acted at St. John's College, Cambridge* (Cambridge, 1908).

REFERENCE WORKS: *ES*; *AED* 1579

SYNOPSIS: C-K, pp 287–91; Boas, pp 134–40

PERFORMANCE HISTORY: St John's College, *c* 1578–9. See Appendix 7 for cast list.

NOTE: adaptation of Boccaccio, *Decameron*, Tenth Novella, Day Four; suggested authors: Abraham Fraunce, Henry Hickman. The cast list is similar to that of

Legge's *Richardus Tertius*: *AED* suggests March 1579, which, however, was the same term as Legge's play, and therefore unlikely. Alternatives include February 1578 (following the Ash Wednesday bachelors' commencement on 12 February); the visit of Elizabeth to Audley End, 26–*c* 31 July 1578; 17 November 1578 (the queen's accession day: see p 321); and the season following Christmas 1578.

Ignoramus

AUTHOR: George Ruggle LANGUAGE: Latin

EARLY PRINTED EDITIONS: Ignoramus. Comœdia coram regia maiestate Iacobi Regis Angliae. &c. London, 1630. Greg L8; *STC*: 21445–6

MANUSCRIPTS:

- CLL: uncatalogued (fascicule of 11 leaves). Called 'Ruggle's Ignoramus MS.' Bookplate of 1701. (Not in fact Ruggle's manuscript.) Imperfect: f [1], prologue; ff 5–11, act 2, scene 1 to act 5, scene 12.
- CUL: Add. 7958, ff 49–74. (No title.)
- Bodl.: Douce 43, pp i–192 (formal copy of ii + 198 pages). P i: IGNORAMVS: Co*m*mœdia coràm serenissi*mo* D*omino* Iacobo, Angliæ Scotiæ Franciæ et Hyberniæ rege, acta Cantabrigiæ, mense Martio, Anno 1614. Authore (*blank*).
- Bodl.: Rawlinson D.1361, ff 129–84v (fascicule of 56 leaves; text ends at f 175v; ff 176–84v blank). F 129: Ignoramus. (W. Sancroft MS.) (Cast list.)
- Bodl.: Tanner 306(1), ff 1–21av, 21b–21bv (fascicule of 11 bifolia; f 21b blank). F 1: Ignoramus. (W. Sancroft MS.)
- Bodl.: Tanner 306(1), ff 22–41v (fascicule of 10 bifolia, f 41v blank). (No title.) (W. Sancroft MS.)
- BL: Egerton 2982, ff 124–39v (Art. 5: fascicule of 16 leaves). (No title.) Imperfect: begins in act 2, scene 3; ends in act 4, scene 4.
- BL: Harley 6869, ff 57–87v (Art. 3: fascicule of 31 leaves, f 87v blank). F 57: IGNORAMVS. Comoedia Corám Rege. Imperfect: breaks off in act 4, scene 6. (Cast list.)
- BL: Sloane 2531, ff 2–67. F 2: Ignoramus. Comedia acta coram serenissi*mo* augustissimoq*ue* Principe Iacobo Angliæ &c Rege, magnoq*ue* concursu Magnatu*m* Nobilium, et alior*um* haud ignobili stirpe p*r*ognator*um* in Collegio S*anc*tæ & Indiuiduæ Trinitatis, Cantabrigiæ Anno Christianor*um*. aeve .1615. Maij. 17°....

MODERN EDITION: John S. Hawkins (ed), *Ignoramus* (London, 1787).

REFERENCE WORKS: *ES*; *AED* 1615

SYNOPSIS: Mullinger, *University of Cambridge*, vol 2, pp 529–40

PERFORMANCE HISTORY: first performance in Trinity College hall by students of Caius, Christ's, Clare, Pembroke, and Queens' Colleges on 8 March 1615 (for royal audience). Second performance at king's request on 13 May (for royal audience). See Appendix 7 for cast lists.

NOTE: adaptation of Giambattista della Porta, *La Trappolaria*. Of the two editions printed in 1630, the second effects numerous emendations and adds arguments for each scene. The printed edition contains an engraving (Appendix 19). BL: Harley 980, Art. 173, which *AED* cites as a copy of the play, merely contains an allusion (see Appendix 4, *c* 1660). An antiquarian copy of a poem from *Ignoramus* is noted in Appendix 5 (pp 877–8).

BL: Harley 7042 (Baker 15), p 479, is Baker's transcription of title and cast list from an unnamed source, 'corrected from Arch B*isho*p Sandcrofts Copy, with the Actors names.... Prologus prior Mar*tij* 8 an*no* 1614 Prologus posterior, ad secundum Regis adventum habitus, Maii 6° 1615. Arch B*isho*p Sandcroft's copy is at Emanuel College, amended & supplied, from three MSS Co*pie*s, & from the printed edition an*no* 1658. The List or Catalogue of names I compared with a MS copy at Clare-hall, possibly Mr Ruggle's Copy, but it is not in his hand, nor qualities of actors mention'd.' Baker used Emmanuel College, Sancroft Library printed book S11.5.63 (*STC*: 21445), with Sancroft's annotations and a note on the flyleaf in Sancroft's hand: 'Compar'd with 3 MS. Copies ⌜& by them⌝ amended, & supplied: as also by ye printed ed*it*ion 1658.' Still another printed copy of the play with a cast list is EML: 330.7.111 (*STC*: 21446), apparently annotated by its owner, Thomas Alston (see also *The Rival Friends*).

The Jealous Lovers

AUTHOR: Thomas Randolph LANGUAGE: English

EARLY PRINTED EDITIONS: The Jealous Lovers. A Comedie Presented to their Gracious Majesties at Cambridge, by the Students of Trinity-Colledge. Written by Thomas Randolph, Master of Arts, and Fellow of the House. Cambridge, 1632. Greg 469; *STC*: 20692, etc

MODERN EDITION: William C. Hazlitt (ed), *Poetical and Dramatic Works of Thomas Randolph*, vol 1 (London, 1875), 51–172.

REFERENCE WORKS: *JCS*; *AED* 1632

PERFORMANCE HISTORY: prepared for *c* 8 March 1632, but postponed on word of an accident befallen the chancellor, Lord Holland; performed in Trinity College hall

by students of the college on 20 March (for royal audience). See below, *The Rival Friends*, for incidents surrounding this play.

Jephthah

AUTHOR: John Christopherson LANGUAGE: Greek

MANUSCRIPTS:
- SJL: H.19 (284) (presentation copy of 55 unfoliated leaves). F [1v]: Τραγῳδία Ἰεφθάε. Contains a dedication to Cuthbert (Tunstall), bishop of Durham.
- TCL: O.1.37 (presentation copy of 61 leaves: ff 1–13, address to patron; ff 14–58, text; ff 59–61 blank). F 14: Τραγῳδία Ἰεφθάε. Contains a dedication to William Parr, earl of Essex.

MODERN EDITION: Francis Howard Fobes (ed and trans), *Jephthah* (Newark, 1928).

REFERENCE WORKS: *AED* 1544 (*c* 1539–*c* 1544)

SYNOPSIS: Boas, pp 45–60

PERFORMANCE HISTORY: Performed – if at all – either in St John's College prior to 1546 or at Trinity College soon thereafter: see Appendix 11, 1544.

NOTE: In 1546 Christopherson left St John's to become a founding member of Trinity College. Then, during the reign of Edward VI (1547–53), he resided as a Catholic exile in Louvain. In 1553, following the accession of Mary, he returned to Trinity, and was appointed third master, replacing William Bill. Conceivably, therefore, *Jephthah* was performed at St John's College a year or two before the foundation of Trinity College in 1546. As noted by Smith, *College Plays*, pp 4–5, the play could have been performed at Trinity College only during the first Christmas of its existence, or after Christopherson's return upon Mary's accession. See Christopherson's Latin version of *Jephthah* (p 937).

Labyrinthus

AUTHOR: Walter Hawkesworth LANGUAGE: Latin

EARLY PRINTED EDITION: Labyrinthus. Comœdia habita coram Sereniss. Rege Iacobo in academia Cantabrigiensi. London, 1636. Greg L14; *STC*: 12956

MANUSCRIPTS:
- SJL: I.8 (309), ff [33–67v] (second half of compilation: see also *Leander*). F 33: Labarinthus.
- TCL: R.3.9, ff 25–52v. F 26v: LABYRINTHVS ... Authore *Magistro* Haukesworth Trinitatis Collegij olim socio. (Cast list.)
- CUL: Ee.5.16, Art. 3 (ff 49–70v, followed by 4 blank leaves foliated iv–vii). F 49: Labyrinthus. ... Authore *Magistro* Haukesworth Trinitatis Collegij quondam socio. (Cast list.)
- Bodl.: Douce 315 (fascicule of iv + 66 pages; text pp 1–61, pp 62–6 blank; title-page missing.) (Cast list.)
- Lam.: 838, Art. 5 (fascicule of 36 leaves, erratically foliated). F 1: Laborintus. (Cast list.)
- Warwick County Record Office: Newdegate CR136/B.761 (fascicule of 26 leaves, unfoliated). F [1]: LABYRINTHVS.
- YUL: MS Vault/Shelves/Plays, Item 2 (36 leaves). LABYRINTHVS. Comœdia. Authore *Magistro* Hauksworth. Trinitatis collegij quondam socio. (Cast list.)

MODERN EDITION: Susan Lesley Brock, 'Walter Hawkesworth's *Labyrinthus*: An Edition with a Translation and Commentary,' University of Birmingham PhD thesis, 1974.

REFERENCE WORKS: *ES*; *AED* 1603 (1603–6)

SYNOPSIS: C-K, pp 308–13; Boas, pp 317, 320–1

PERFORMANCE HISTORY: Trinity College, 1602–3. See Appendix 7 for cast list.

NOTE: adaptation of Giambattista della Porta, *La Cintia* (Venice, 1601). *AED* lists a manuscript copy in Bodl.: Douce 43315, but this is a conflation of references in *ES* to Douce MSS 43 and 315. In fact, Douce 43 does not contain a copy of the play. On a reported performance *c* 1622–3, see Appendix 11, 1622–3.

Laelia

AUTHOR: unknown LANGUAGE: Latin

MANUSCRIPT:
- Lam.: 838, Art. 4 (fascicule of i + 36 leaves). F 1v: Lælia.

MODERN EDITION: G.C. Moore Smith (ed), *Laelia: A Comedy Acted at Queens' College, Cambridge, Probably March 1st, 1595* (Cambridge, 1910).

REFERENCE WORKS: *ES*; *AED* 1595

SYNOPSIS: C-K, pp 291–4; Boas, pp 289–97

PERFORMANCE HISTORY: Queens' College, 1 March 1595, before Essex and other noblemen

NOTE: adaptation of *Gl'Ingannati*, by way of Charles Estienne, *Les Abusez*. On date, see pp 355–7 and endnotes. A Queens' College inventory of 1546–7 records a play of *Laelia Modenas* (see pp 147, 930). The relationship between these two plays is unknown. George Meriton and George Montaigne are possible candidates for the authorship of *Laelia* (see Weever's epigram, pp 356–7).

Leander

AUTHOR: Walter Hawkesworth LANGUAGE: Latin

MANUSCRIPTS:
- EML: 50 (1.2.30), iii + 52 pages (formal copy, sole item in codex of 83 leaves; rest blank). P 1: LEANDER. (Cast list for first performance.)
- SJL: I.8 (309), ff [1–32v] (first half of compilation: see also *Labyrinthus*). F 1: Leander. F 32: 1599 .Ian. 7./
- TCL: R.3.9, ff 1–23v. F 1v: LEANDER Acta est secundo Anno Domini 1602 comitijs Baccalaureor*um* ... F 2v: Leander primo acta est Anno Domini 1598. Authore *Magistro* Hauksworth, Collegij Trinitatis olim socio. (Cast lists for both performances.)
- CUL: Ee.5.16, Art. 2 (ff 23–48, text ff 23–47v). F 23: Leander acta est secundò Anno Domini 1602 Comitijs Baccalaureorum. (Cast list for second performance.)
- Bodl.: Rawlinson D.341 (fascicule of 22 leaves). (No title.) F 1: Prologus Leandri. On flyleaf: *William* Iohnson.
- BL: Sloane 1762 (fascicule of 43 leaves). F 1: Leander acta est secundò, Anno Do*mi*ni 1602 Comitijs Baccalaureor*um*. F 6: Acta ⌜°primò°⌝ anno 1598°. (8 corrected from 9.) (Cast lists for both performances.)
- Lam.: 838, ff 26–36v; f 26 originally blank (Art. 2: Arts. 1 and 2 now continuously foliated unit of *i* + 36 leaves, but not continuously written; see also *Fucus Histriomastix*). (No title.) Imperfect: breaks off in act 2, scene 2.
- YUL: MS Vault/Shelves/Plays, Item 1 (39 leaves). LEANDER. Comœdia.

MODERN EDITION: Laurence Elton Whiting (ed), '*Leander*: A Latin Comedy,' Yale University PhD thesis, 1940.

REFERENCE WORKS: *ES*; *AED* 1599

SYNOPSIS: C-K, pp 303–8; Boas, pp 317–20

PERFORMANCE HISTORY: first performance Trinity College, 7 January 1599 or 1600; second performance 1602–3. See Appendix 7 for cast lists.

NOTE: adaptation of Sforza Oddi, *Erofilomachia* (Perugia, 1572). Thomas James, *Catalogi Librorum Manuscriptorum Angliæ et Hiberniæ in unum collecti, cum indice alphabetico* (Oxford, 1697), part 2, p 92, no 130, contains the following note: 'Leander, Comœdia Latina, in Emmanuelis Collegio Cantabrigiæ quondam Acta'; *Leander* was, however, almost certainly never performed in Emmanuel College.

Lingua

AUTHOR: Thomas Tomkis LANGUAGE: English

EARLY PRINTED EDITION: Lingua: or the Combat of the Tongue, and the Five Senses for Superiority. A Pleasant Comœdie. London, 1607. Greg 239; *STC*: 24104–8

MODERN EDITION: William C. Hazlitt (ed), *Dodsley's Old Plays*, 4th ed, vol 9 (London, 1874), 331–463.

REFERENCE WORKS: *ES*; *AED* 1607 (1602–7)

PERFORMANCE HISTORY: probably Trinity College, 1607 (year of publication) or shortly before

NOTE: John Harington identifies Tomkis as author (Appendix 3, 1610). Printed 1607, 1618?, 1622, 1632, 1657, plus one undated edition. A performance at Sidney Sussex College in 1616–17 is almost certainly mythical (Appendix 11).

Locus, Corpus, Motus

AUTHOR: unknown LANGUAGE: English

MANUSCRIPT:

– Bodl.: Tanner 306(1), ff 240, 240b (fascicule composed of 1 bifolium bound in guard-book; f 240b blank). (No title.) (Cast list.)

MODERN EDITION: none

REFERENCE WORK: *AED* 1605 (*c* 1604–*c* 1605)

PERFORMANCE HISTORY: Trinity College, *c* 1604–5. See Appendix 7 for cast list.

Loiola

AUTHOR: John Hacket (and Edmund Stubbs?)

LANGUAGE: Latin

EARLY PRINTED EDITION: Loiola. Scena est Amsterodami: a uespera ad uesperam peraguntur omnia. London, 1648. Greg L19; Wing: H170

MANUSCRIPTS:

- TCL: R.17.9, Art. 1 (fascicule of 34 leaves), ff 1–34. F 5: Loîola. Scena est Amstelrodami à vesperâ ad vesperam peraguntur omnia. F 5v: Prologus coram Academicis cum primó ageretur hæc Comedia Februar*ij* 28°. 1622.... Prologus et præludium coram Seren*i*ssimo ⌜&⌝ Augustissimo Rege Iacobo Martij 12° 1622. (Cast list.)
- TCL: R.17.10, ff 75–83v. (No title.) Imperfect: begins near end of act 1, scene 5; ends in act 5, scene 2.
- BL: Add. 26709, ff 1–12v (Art. 1; text first 12 leaves of a fascicule of 14 leaves). (No title.) F 1: Scena est Amsterodam*j* a vespe*r*a ad vesperam *peraguntur omnia* ... Thom*a*s Sturling. F 1v: Prologus cora*m* Academicis cu*m* primo ageretur hæc comœdia.... Prologus et p*r*a*e*ludiu*m* cora*m* seren*i*ssimo Aug*u*stissi*mo* Rege Iacobo. Martij 12° 1622. Imperfect: breaks off in act 3, scene 4.
- Durham Cathedral, Dean and Chapter Library: MS Hunter 26, Item 1 (fascicule of 25 leaves, paginated). P 4: Loiola. Scena est Amsterodami. A vespera ad vesperam peraguntur omnia.... °Authore Iohanni Hacket Collegij Trinitatis Cantabrigiae socio, postea Episcopo Lichfeildiensis et Coventriae°. P 5: Prologus et præludium coram serenissimo et augustissimo Regi Iacobo Martij 12° 1622. (Cast list.) Includes an argument in English, pp 1–3.
- YUL: MS Vault/Shelves/Plays, Item 3 (38 leaves). LAIOLA. Comœdia. (Cast list.)

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1623

PERFORMANCE HISTORY: prepared by Trinity College for a royal performance probably on 26 February 1623. Although TCL: R.17.9, Art. 1 gives the date of 28 February, Chamberlain, writing from London on 22 February, suggests an earlier date (p 587, l. 24), while Mead, writing from Christ's College on the same day, specifies Ash Wednesday, 26 February (p 587, ll. 4–5). Senior fellows of the college objected to the play, and visiting foreign ambassadors agreed not to attend. Though the king remained at Newmarket, indisposed by the gout, the play

evidently went forward. It was performed again, this time with the king in attendance, on 12 March.

NOTE: originally composed by Hacket *c* 1616 (Appendix 3, 1675). Evidently revised for performance by Edmund Stubbs (Records, 1622–3; see also *JCS*). A copy of the 1648 edition in the Huntington Library (RB 247656) contains a complete cast list in a hand which also supplies the date 1665. Folger: V.b.222, f 165v (*rev*) contains a transcription of the title page, including a partial cast list. See entry in Appendix 7 for further information on the actors in this play.

Machiavellus

AUTHOR: unknown LANGUAGE: Latin

MANUSCRIPT:
– Bodl.: Douce 234, ff 40v–58v. F 40v: MACHIAVELLUS ... Anno Dom*i*ni 1597. Decemb*ris* 9. Imperfect: breaks off in act 5, scene 5. (Cast list.)

MODERN EDITION: none

REFERENCE WORKS: *ES*; *AED* 1597

SYNOPSIS: C-K, pp 300–3; Boas, pp 313–17

PERFORMANCE HISTORY: St John's College, 9 December 1597. See Appendix 7 for cast list.

NOTE: *AED* attributes this play to Nathaniel Wiburne on the evidence of a note of uncertain authority written by Douce in the Bodleian copy.

A Masque Before Queen Elizabeth

AUTHOR: unknown LANGUAGE: English

MANUSCRIPT:
– CUL: Ff.5.14, f 141v. A maske before quen Elizabethe.

MODERN EDITION: Marion Colthorpe, 'Anti-Catholic Masques Performed before Queen Elizabeth I,' *Notes and Queries*, ns 33 (1986), 316–18.

REFERENCE WORKS: *AED* 1564

PERFORMANCE HISTORY: unauthorized student performance at Hinchingbrooke, 10 August 1564

NOTE: This text does not correspond precisely to the description given by Guzmán de Silva (pp 242–3), but it remains a good candidate.

Melanthe

AUTHOR: Samuel Brooke LANGUAGE: Latin

EARLY PRINTED EDITION: Melanthe fabula pastoralis acta cum Iacobus Magnæ Brit. Franc. & Hiberniae rex, Cantabrigiam suam nuper inuiseret, ibidemq; musarum, atque eius animi gratia dies quinque commoraretur. egerunt alumni Coll. San. et Individuæ Trinitatis Cantabrigiae.... Mart. 27. 1615. London, 1615. Greg L7; *STC*: 17800

MANUSCRIPT:
– Folger: J.a.2, ff 3–24v. F 3v: MELANTHE. Fabula Pastoralis acta coram Rege nostro Iacobo, et Principe Charolo, in Coll*egio* Trin*itatis* Mensis Martij 10°Anno Dom*ini* 1614. Authore M*agist*ro Brookes. Scena est Arcadia. Egerunt alumnj San*ctae* et Indiuiduæ Trinitatis. (Cast list.)

MODERN EDITION: Joseph S.G. Bolton (ed), *Melanthe: A Latin Pastoral Play of the Early Seventeenth Century*, Yale Studies in English, 79 (New Haven, 1928).

REFERENCE WORKS: *ES*; *AED* 1615

PERFORMANCE HISTORY: Trinity College hall, 10 March 1615 (for royal audience). See Appendix 7 for cast list.

NOTE: The king's approval evidently prompted the publication of *Melanthe* on 27 March 1615, less than three weeks after the performance. A second royal performance was contemplated, but when the king returned in May he saw only *Ignoramus*. A cast list has been penned into a copy of the printed edition in the Bodleian Library (Rawlinson 4° 253).

Microcosmus

AUTHOR: unknown LANGUAGE: Latin

MANUSCRIPT:
– TCL: R.10.4, ff 66–82v (Art. 4: fascicule of 17 leaves, title-page missing). (No title.)

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1612

PERFORMANCE HISTORY: unknown; *AED* suggests Cambridge, 1612

NOTE: date suggested by internal reference to Virginia. Two other plays with this title are Thomas Arthur's play of *c* 1522–3 (p 931), and a printed play of 1637 by Thomas Nabbes (Greg 514).

Misogonus

AUTHOR: Anthony Rudd? LANGUAGE: English

MANUSCRIPT:
– Hun.: HM 452 (fascicule of 24 leaves). F 1: A mery and p⟨...⟩ Misogonus ... Laurentius Bariωna. Ketthering die 20 Novembris Anno 1577. Imperfect; breaks off in act 4, scene 4.

MODERN EDITION: Lester Ernest Barber (ed and trans), *Misogonus* (New York, 1979).

REFERENCE WORKS: *ES*; *AED* 1570 (*c* 1560–77)

PERFORMANCE HISTORY: Trinity College, 1577?

NOTE: *AED* suggests Anthony Rudd, Thomas Richards, or Laurence Johnson as possible authors. Only the name of Johnson (Bariωna = son of John) appears as part of the formally planned title-page; since he was from Christ's, which had no plays by this date, and was writing at Kettering late in November, he may have been the scribe of the title-page rather than the author of the play. (The title-page is written in a different hand from the play.) Other names have been added to the MS, as follows: Anthony Rud⟨d⟩ (f 1, near title); Thomas Rychardes and Thomas Warde (f 1v, bottom); W*illiam* Wyll*iams* (f 11v); John Yorke (f 17). Rudd, Richards, and Ward were all from Trinity; Ward's matriculation Lent 1577 matches the year given on the title-page. A William Williams matriculated from Queens' 1571; John Yorke is unknown. (Barber, pp 11–25, provides a full discussion of authorship.)

Naufragium Joculare

AUTHOR: Abraham Cowley LANGUAGE: Latin

EARLY PRINTED EDITION: Naufragium ioculare, comœdia: publice coram academicis

acta, in Collegio S S. et Individuæ Trinitatis. 4.° nonas Feb. An. Dom. 1638. Authore Abrahamo Cowley. London, 1638. Greg L15; *STC*: 5905

MODERN EDITION: Alexander B. Grosart (ed), *The Complete Works in Verse and Prose of Abraham Cowley*, vol 1 (Edinburgh, 1881; rpt New York, 1967), 67–97.

REFERENCE WORKS: *JCS*; *AED* 1638

PERFORMANCE HISTORY: Trinity College hall, 2 February 1638

NOTE: On the performance date of 1638, see *JCS*.

Paria

AUTHOR: Thomas Vincent LANGUAGE: Latin

EARLY PRINTED EDITION: Paria. Acta coram sereniss. Rege Carolo: authore Tho. Vincent, Trin. Colleg. socio. London, 1648. Greg L22; Wing: H170

MANUSCRIPTS:
- EML: 68 (1.3.16), ff 49–94v (fascicule of 46 leaves). F 49: PARIA. AVTHORE THOMA VINCENT, Trin*itatis* Coll*egij* Soc*io* Cant*abrigiae*. Acta coram Sereniss*imo* Rege Caro*lo* Martij 3° 1627. Ab horâ vndecimâ ad quintam. (Cast list.)
- Folger: V.b.222, ff 100–26v. F 100v: Paria.

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1628

PERFORMANCE HISTORY: Trinity College hall, 3 March 1628 (for royal audience). See Appendix 7 for cast list.

NOTE: 'The Plays acted before the University of Cambridge,' p 30, ascribes *Paria* incorrectly to 1641. The 1648 edition includes a summary in English.

Parnassus I: Pilgrimage to Parnassus

AUTHOR: unknown LANGUAGE: English

MANUSCRIPT:
- Bodl.: Rawlinson D.398, ff 200–6v (Art. 72: first part of quire of 10 bifolia; see

also next item). F 201: The Pilgrimage to Parnassus. Outer leaf (f 200) contains the name of 'Edmunde Rishton Lancastrensis.'

MODERN EDITION: In James B. Leishman (ed), *The Three Parnassus Plays (1598–1601)* (London, 1949).

REFERENCE WORKS: *ES*; *AED* 1599 (1598–9)

SYNOPSIS: Boas, pp 336–8

PERFORMANCE HISTORY: St John's College, Christmas?, *c* 1598–9

NOTE: *AED* suggests that Owen Gwyn may have had a hand in the composition.

Parnassus II: The Return from Parnassus I

AUTHOR: unknown LANGUAGE: English

MANUSCRIPT:
– Bodl.: Rawlinson D.398, ff 207–20 (Art. 72: second part of quire of 10 bifolia; see also previous item). F 207: The returne from Parnassus.

MODERN EDITION: In James B. Leishman (ed), *The Three Parnassus Plays (1598–1601)* (London, 1949).

REFERENCE WORKS: *ES*; *AED* 1600 (1599–1601)

SYNOPSIS: Mullinger, *University of Cambridge*, vol 2, pp 522–6; Boas, pp 338–46

PERFORMANCE HISTORY: St John's College, Christmas, *c* 1599–1601

NOTE: *AED* suggests that Owen Gwyn may have had a hand in the composition. (References to Shakespeare and Jonson are cited on p xiv of this collection.)

Parnassus III: The Return from Parnassus II

AUTHOR: unknown LANGUAGE: English

EARLY PRINTED EDITION: The Returne from Pernassus: or the Scourge of Simony. Publiquely Acted by the Students in Saint Johns Colledge in Cambridge. London, 1606. Greg 225; *STC*: 19309–10

MANUSCRIPT:
– Folger: V.a.355 (fascicule of 26 leaves). F 3: The progresse to Parnassus as it was acted in St Iohns Colledge in Cambridge Anno 1601. (A Halliwell-Phillipps manuscript.)

MODERN EDITION: In James B. Leishman (ed), *The Three Parnassus Plays (1598–1601)* (London, 1949).

REFERENCE WORKS: *ES*; *AED* 1603 (1601–3)

SYNOPSIS: Boas, pp 331–8, 341–6

PERFORMANCE HISTORY: St John's College, Christmas, *c* 1601–3

NOTE: *AED* suggests that Owen Gwyn may have had a hand in the composition. Also called 'The Progress to Parnassus.'

Parthenia

AUTHOR: unknown LANGUAGE: Latin

MANUSCRIPT:
– EML: 68 (1.3.16), ff 95–[124] (fascicule of 30 leaves). F 95: PARTHENIA.

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1626 (*c* 1625–*c* 1630 ?)

SYNOPSIS: C-K, pp 319–23

PERFORMANCE HISTORY: unknown; Cambridge, *c* 1626?

NOTE: translation of Luigi Groto, *Il Pentimento amoroso*; no known connection to Cambridge beyond manuscript context; EML: 68 also contains *Pseudomagia* and *Paria*.

Pastor Fidus

AUTHOR: unknown LANGUAGE: Latin

MANUSCRIPTS:
– TCL: R.3.37, ff 35–87v. F 35: Pastor ffidus Tragicomœdia Pastoritia.// Gulielmus Quarles.

– CUL: Ff.2.9, ff 17–41v (Art. 2: fascicule of 25 leaves). F 17: Il pastor fido, di signior Guarinj./ ... [Acted in] recitata in Collegio Reg[inali]ʳali' Cantabrigiæ. F 18v: PASTOR FIDVS.

MODERN EDITION: none

REFERENCE WORKS: *ES*; *AED* 1604 (1590–1605)

SYNOPSIS: C-K, pp 318–19

PERFORMANCE HISTORY: King's College, *c* 1604

NOTE: shares a preface with the second version of *Leander*. This play, also called *Arcadia reformata*, a translation of Battista Guarini, *Il pastor fido*, is apparently alluded to in 'The Black Book' (Appendix 3, 1605). Although a William Quarles is named on the title-page of the Trinity College copy of this play, no such name can be traced to King's College. A William Quarles matriculated from St John's in 1564 and lived until 1618: perhaps he was the owner of this copy. Phineas Fletcher, who was active as a college dramatist in 1606–7 and wrote the 'piscatory' *Sicelides* in 1614–15, is a possible author.

Pathomachia

AUTHOR: unknown LANGUAGE: English

EARLY PRINTED EDITION: Pathomachia: or, the Battell of Affections. Shadowed by a Faigned Siedge of the Citie Pathopolis. Written Some Yeeres since, and now first published by a Friend of the Deceassed Author. London, 1630. Greg 434; *STC*: 19462

MANUSCRIPTS:
– Bodl.: Eng. misc. e.5 (fascicule of vi + 48 pages). Παθομάχια. Or loues loadestone. Imperfect: breaks off at p 48, in act 5, scene 2.
– BL: Harley 6869, Art. 1 (fascicule of 25 leaves, foliated 1–24; text ff 3–22v). F 3: Παθομαχια. Or loues Loadstone. Ff 1–2 and 23 may be original flyleaves; if so, f 1 contains a note which may be relevant: 'For *Sir* Robert Filmer in Westminster.' There is a blank, unnumbered leaf between ff 23 and 24 which may also be an original flyleaf.

MODERN EDITION: Paul E. Smith (ed), *Pathomachia* (Washington, DC, 1942).

REFERENCE WORKS: *JCS*; *AED* 1617 (*c* 1616–17)

PERFORMANCE HISTORY: unknown; Trinity College, *c* 1617?

NOTE: *Lingua*, *Albumazar*, and *Ignoramus* are named or alluded to in the text. Possibly a closet play. See *JCS* on authorship.

Pedantius

AUTHOR: Edward Forcett LANGUAGE: Latin

EARLY PRINTED EDITION: Pedantius. Comœdia, olim Cantabrig. acta in Coll. Trin. nunquam antehac typis euulgata. London, 1631. Greg L9; *STC*: 19524

MANUSCRIPTS:
- GCL: 125/62, pp 141–84. P 141: Paedantius comoedia acta in collegio Sanctae et individuae Trinitatis authore *Magistro* Forcett.
- TCL: R.17.9, Art. 3 (fascicule of 56 leaves), ff 53–108v. (No title.)
- Hun.: EL 34.B.13 (fascicule of v + 37 + iv leaves). F v verso: Pædantius.

MODERN EDITION: G.C. Moore Smith (ed), *Pedantius: A Latin Comedy Formerly Acted in Trinity College, Cambridge*, W. Bang (gen ed), Materialien zur Kunde des älteren Englischen Dramas, 8 (Louvain, 1905).

REFERENCE WORKS: *ES*; *AED* 1581

SYNOPSIS: C-K, pp 275–81; Boas, pp 148–56

PERFORMANCE HISTORY: Trinity College, February 1581

NOTE: Printed edition contains an engraving (Appendix 19). Thomas Nash (Appendix 3, 1592) ascribes this play to (Anthony) Wingfield. Smith's discovery of *Concio ad Concionatores* (p 295), however, settled the debate over principal authorship in favour of Forcett. Similarly, the college tower book entry of 1580–1, containing Forcett's signature, settles a debate over the year of the performance. College accounts for this year suggest a performance on 6 February, though this may have been the date of another of the several plays of the same year.

Preist the Barber

AUTHOR: unknown LANGUAGE: English

MANUSCRIPT:
- Folger: J.a.2, ff 48v–49. F 48v: Preist the Barbar. Sweet Ball his man.

MODERN EDITION: In Thomas Berger and Suzanne Gossett (eds), *Academic Entertainments in the Folger Manuscripts* (Malone Society, forthcoming).

REFERENCE WORKS: *AED* (Supplementary List I)

SYNOPSIS: Bow, p 128

PERFORMANCE HISTORY: unknown; probably performed in Trinity College, possibly soon after 6–7 February 1611

NOTE: The date of this play is suggested by a possible allusion in the text to the riot of 6–7 February 1611: 'as for ye walls they had the falling sicknesse, the Windoes, had a great paine in them' (f 49). The tearing down of the Trinity College garden wall is mentioned often in the documentation, once in combination with broken glass: 'for ye damages of the walls & windows [then] broken' (p 455).

In their forthcoming edition, Berger and Gossett identify 'Preist the Barbar' as Henry Preist, barber and scholars' servant, who died in 1638. Among other details, they report that his inventory at death records property in Great St Mary's, Holy Trinity, and St Botolph's parishes (CUA: VCP). Henry Preist was apparently the brother of James Preist the painter (p 660). See also 'Henry the paynter,' p 246, and endnote.

Pseudomagia

AUTHOR: William Mewe LANGUAGE: Latin

MANUSCRIPTS:

- EML: 68 (1.3.16), ff 17–48v (Art. 2: fascicule of 32 leaves). F 17: PSEVDOMAGIA.... AVTHORE *Magistro* MEWE. Cant*abrigiae* coll*egij* Eman*uelis*.
- TCL: R.17.10, Art. 2, ff 18–39v. F 19: PSEVDOMAGIA.
- Folger: V.b.222, ff 38–59v. F 38: PSEVDOMAGIA. F 59v: Authore: M*agistro* Mewe Colleg*ij* Em*anue*lis.

MODERN EDITION: John C. Coldewey and Brian P. Copenhaver (eds and trans), *Pseudomagia*, Bibliotheca Humanistica & Reformatorica, 28 (Nieuwkoop: 1979).

REFERENCE WORKS: *JCS*; *AED* 1626 (1618–*c* 1627)

PERFORMANCE HISTORY: unknown; *JCS* suggests the possibility of Emmanuel College (Mewe's college), *c* 1626–7; see also *Clytophon*.

Richardus Tertius

AUTHOR: Thomas Legge LANGUAGE: Latin

MANUSCRIPTS:

- CLL: Kk.3.12 (formal copy of iii + 68 + i leaves). F iii: Thomæ Legge legum Doctoris, Collegij Caiogoneviliensis. in Academia Cantabrigiensi, magistri ac rectore, Richardus tertius, tragœdia trivespera, habita *in* Coll*egio* Divi Iohannis Evangelist*ae* Comitijs Baccholaureorum Anno. 1579. (See below, Note)
- EML: 71 (1.3.19) (unfoliated formal copy: play occupies about 100 of 275 leaves; all but 8 of the rest are blank). F [1v]: Richardus Tertius. (Cast lists.)
- GCL: 125/62 (formal copy of ii + 101 leaves). P i: Thomae Legge legum Doctoris, Collegij Goonnevilli et Caij, in Academia Cantabrigiensi magistri ac rectoris, Richardus tertius tragoedia trium vesperu*m*, Habita in Collegio Divi Iohannis Euangelistae, Comitijs Bacchalaureoru*m*. Anno. 1573.
- CUL: Mm.4.40 (formal copy of 48 leaves). F 1: Thome Legge legum doctoris Collegij Caiogoneviliensis in Academia Cantabrigiensi magistri ac Rectoris Richardus tertius Tragedia trivesp*e*ra habita Collegij diui Ioh*a*nnis Evangeliste Comitij Bacchelaureorum Anno Domini 1579 Tragedia in tres acc*i*ones diuisa.
- Bodl.: Tanner 306(1), ff 42–62v (ten bifolia paginated by scribe; ii + 40 pages; possibly a formal copy). F 42: Acted In st Iohns Hall before the Earle of Essex 17 March. 1582. (Actio I only.) (Cast list.)
- Bodl.: Lat. misc. e.16 (formal copy of iii + 70 leaves). F 6: Richardus Tertius Tragedia in tres actiones diuisa. F 68v: finis Tragediæ tripartit*ae* actionis tribusq*ue* noctib*us* act*ae* Collegio diui Iohannis ⌜in⌝ Cantabrigia factæ a Thoma Legg iuris Ciuilis doctore Gunwilli et Caij Collegij rectore. α, φ, π, γ, (ie, 1583).
- BL: Harley 2412 (formal copy of 91 leaves; 7 blank unnumbered folios between ff 76 and 77). F 1: Richardus Tertius: Tragedia in tres actiones diuisa. F 72v: W*illiam* C*ollman*. Ff 73–4v: Heare foloweth how the third action may be devided into twoe actions, so that in the whole ther shalbe 4 actions. F 75v: notated music (Appendix 15). Ff 76–6v: Certayn not*es* to be obserued in Diuers places: vnto the w*h*ich you may repayer by the mark.
- BL: Harley 6926 (formal copy of 78 leaves, foliated, i + 1*–3*, 1–74; f 74 blank). F 2*: Richardus tertius. F 1*: A Latin Play of Rich*ard* 3^{d} by Henry Lacy of Trin*ity* Coll*ege* Camb*ridge* 1586. F 73v: Henry Lacy coll*egij* trin*itatis* Camb*ridge* 1586.
- Folger: V.a.310, 62 leaves, unfoliated (text ff [1–52]). F [1]: Richardus Tertius. Beginning defective.
- Hun.: HM 179 (formal copy of ii + 62 + i leaves). F 1: Thomæ Legge legum doctoris Collegij Caiog⌜o⌝neviliensis in Academia Cantabrigiensi magistri ac rectoris, Richardus tertius tragedia trivesp*e*ra habita Collegij diui Iohannis Euangelistæ Comitijs Baccholaureorum anno dominj 1579 Tragedia in tres actiones diuisa.

– NRO: Finch Hatton 320 (formal copy of 45 leaves). F 1: Richardus tertius. (Actio 1 only.)

MODERN EDITION: Robert J. Lordi (ed), *Thomas Legge's Richardus Tertius: A Critical Edition with a Translation* (New York, 1979).

REFERENCE WORKS: *ES*; *AED* 1580

SYNOPSIS: Boas, pp 112–31

PERFORMANCE HISTORY: St John's College hall, by members of the college, on three successive nights, in March 1579

NOTE: adapted from Hall's *Chronicle* and More's *English History of Richard the Third* (1557). *ES* and *AED* date the performance March 1580, but evidence from St John's College accounts strongly supports 1578–9. The attribution to Henry Lacy in BL: Harley 6926 is doubtless incorrect; perhaps Lacy wrote out or commissioned a copy.

CLL: Kk.3.12 is supplied with a model title-page in preparation for printing at the University Press in 1582 by Anthony Cade. A colophon gives not only Cade's name, but also the date 1583 in Greek numerals, α, φ, π, γ, (as it is also given at the end of Bodl.: Lat. misc. e. 16). This anticipated printing never occurred.

Risus Anglicanus

AUTHOR: unknown LANGUAGE: Latin

MANUSCRIPT:
– Folger: J.a.1, ff 24–43v (fascicule of 20 leaves). F 24: Risus Anglicanus.

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1620 (1614–25)

SYNOPSIS: Bow, pp 118–20

PERFORMANCE HISTORY: unknown; *c* 1620?

NOTE: not entirely certain for Cambridge

The Rival Friends

AUTHOR: Peter Hausted LANGUAGE: English

EARLY PRINTED EDITION: The Rivall Friends. A Comœdie, as it was acted before the King and Queens Majesties, when out of their princely favour they were pleased to visite their Universitie of Cambridge, upon the 19. day of March. 1631. Cryed downe by boyes, faction, envie, and confident ignorance, approv'd by the judicious, and now exposed to the publique censure, by the authour, Pet. Hausted Mr. in Artes of Queenes Colledge. Non tanti est ut placeam insanire. London, 1632. Greg 465; *STC*: 12935

MODERN EDITION: Laurens J. Mills (ed), *Peter Hausted's The Rival Friends*, Indiana University Publications, Humanities Series, 23 (Bloomington, 1951).

REFERENCE WORKS: *JCS*; *AED* 1632

SYNOPSIS: J.Q. Adams, 'Peter Hausted's *Rivall Friends*, with Some Account of his Other Works,' *Journal of English and Germanic Philology*, 11 (1912), 443–6.

PERFORMANCE HISTORY: prepared for 8 March 1632, but postponed on word of an accident befallen the chancellor, Lord Holland; performed in Trinity College hall by students of Queens' College on 19 March. Intense rivalries surrounding the play and its competitor, Thomas Randolph's *The Jealous Lovers*, led to the suicide of Vice-chancellor Henry Butts on 1 April (pp 641–3).

NOTE: A cast list has been penned into BL: 644.b.45, a printed book apparently owned by Thomas Alston (see also *Ignoramus*).

Roxana

AUTHOR: William Alabaster LANGUAGE: Latin

EARLY PRINTED EDITIONS:

Roxana tragaedia, olim Cantabrigiæ, acta in Col. Trin. Nunc primum in lucem edita, summaque cum diligentia ad castigatissimum exemplar comparata. Cui accesserunt etiam argumenta. London, 1632. Greg L11; *STC*: 249

Roxana tragaedia a plagiarij unguibus vindicata, aucta, & agnita ab authore Gulielmo Alabastro. London, 1632. Second edition. Greg L11; *STC*: 250

MANUSCRIPTS:
- EML: 185 (3.1.17), Art. 4 (7 numbered bifolia). F 1a: Roxana. F 7bv: Authore Doctore Alablaster, Collegij quondam Trinitatis Socio.
- TCL: R.17.10, Art. 3, ff 40–53v. F 40: ROXANA. F 52v: Authore Doctore Alabaster Collegij quondam Trinitatis socio.
- CUL: Ff.2.9, ff 1–16 (Art. 1: fascicule of 16 leaves). F 1: ROXANA.
- Lam.: 838, Art. 3 (fascicule of 19 leaves). F 1: Roxana. F 19v: finis Roxanæ Allablastricæ.
- YUL: MS Vault/Shelves/Plays, Item 5 (22 leaves). ROXANA. Tragœdia, Maronem Æneas, æternat Vlysses Homerum; Lauro Alabasterum meritó Roxana coronat.

MODERN EDITION: none (see note)

REFERENCE WORKS: *ES*; *AED* 1592 (1590–*c* 1595)

SYNOPSIS: C-K, pp 252–5; Boas, pp 286–8

PERFORMANCE HISTORY: Trinity College, *c* 1592

NOTE: Adaptation of Luigi Groto, *La Dalida*. The first of the two 1632 editions was published anonymously, and presumably without authority, for in the title-page to the second edition Alabaster claims to have rescued his work from the clutches of a plagiarist.

The half-title of the second edition (*STC*: 250) contains eight small woodcuts, one of which shows a theatrical performance in progress (Appendix 19). This woodcut was noted by Wolfgang Keller, 'Bild einer englischen Theatervorstellung aus dem Jahre 1632,' *Shakespeare Jahrbuch*, 34 (1898), 324–5. Boas, *University Drama*, p 286, n 2, remarks: 'The scene cannot be identified, so far as I can see, with any of the episodes in *Roxana*.' Similarly, the scene does not conform to any known Cambridge theatre (Introduction, p 717). Perhaps it is a conventional representation of a professional theatre in London.

Folger: V.b.222, ff 29–37v (f 28: ROXANA. Egerunt alumnj Sanctae et Individuae Trinitatis) is an English translation: see Ethel Rosenberg Kaplan (ed), 'William Alabaster's *Roxana*: A Critical Edition of the English Version with Parallel Latin Text,' Harvard University PhD thesis, 1980.

Scyros

AUTHOR: Samuel Brooke LANGUAGE: Latin

MANUSCRIPTS:
- EML: 185 (3.1.17), Art. 1 (11 numbered bifolia). F 1a: Scyros. Fabula pastoralis acta

coram Principe Charolo et Comite Palatino Mensis Martij 30° An*no domini* 1612. Authore D*oct*ore Brooke Coll*egij* Trin*itatis*. (Cast list.)
- TCL: O.3.4 (formal copy of iv + 22 + i leaves). F 1: Scyros. (Cast list.)
- TCL: R.3.9, ff 81–106v. F 82v: Scyros. Fabula pastoralis acta coram Principe Charolo, et Comite Palatino mensis Martij 30 Anno Do*mini* 1612.... Authore D*oct*ore Brooke Coll*egij* Trin*itatis*. (Cast list.)
- TCL: R.3.37, ff 1–34v (formal copy). F 1: Scyros. ffabula Pastoralis.
- TCL: R.10.4, ff 29–51v (Art. 2: fascicule of 23 leaves). F 29: Scyros. F 29v: Fabula ⟨.....⟩. (Cast list.)
- TCL: R.17.10, Art. 4, ff 54–74v. F 55: Scyros. Fabula pastoralis acta cora*m* Principe Carolo, et Comite Palatino Mensis Martij 30 Anno Do*mini* 1612.... Authore D*oct*ore Brooke coll*egij* Trinitatis. (Cast list.)
- CUL: Ee.5.16, Art. 1 (iii + 22 leaves, text ff 1–21). F 1: Scyros: ffabula Pastoralis acta cor*am* Principe Charolo & Comite Palatino mensis Martij 30° Anno Do*mini* 1612. Authore D*oct*ore Brooke Coll*egij* Trin*itatis*. (Cast list.)
- YUL: MS Vault/Shelves/Plays, Item 4 (33 leaves). SCYROS. Fabula Pastoralis acta corám Principe Carolo et Comite Palatino. Mensis Martij. 30. Anno. 1612. Authore Doctore Brookes collegij Trinitatis. (Cast list.)

MODERN EDITION: none

REFERENCE WORKS: *ES*; *AED* 1613

PERFORMANCE HISTORY: Trinity College hall, 3 March 1613 (for royal audience). See Appendix 7 for cast list.

NOTE: translation of Guido Bonarelli della Rovere, *Filli di Sciro*. The date of 30 March given in several manuscripts is clearly an error for 3 March, perhaps by way of a misinterpreted superscript 'o' in an original '3°'.

Senile Odium

AUTHOR: Peter Hausted LANGUAGE: Latin

EARLY PRINTED EDITION: Senile odium. Comœdia Cantabrigae publice academicis recitata in Collegio Reginali ab eiusdem collegii iuuentute. Authore P. Hausted. Lusimus innocui. Cambridge, 1633. Greg L12; *STC*: 12936

MANUSCRIPT:
- Longleat: 255A (fascicule of 34 leaves). F 1: senile odiu*m* ... Petru*m* Hausted.

MODERN EDITION: Laurens J. Mills (ed and trans), *Peter Hausted's Senile Odium*, Indiana University Publications, Humanities Series, 19 (Bloomington, 1949).

REFERENCE WORKS: *JCS*; *AED* 1631 (*c* 1627–31)

PERFORMANCE HISTORY: Queens' College, 1630–1?

NOTE: The manuscript contains opening lines not in the 1633 edition.

Senilis Amor

AUTHOR: unknown LANGUAGE: Latin

MANUSCRIPT:
- Bodl.: Rawlinson poet. 9, ff 46–80v (fascicule of 35 leaves). F 46: Comœdia: Senilis Amor. 1635. Written on rectos only except for note on f 80v. Imperfect: many leaves out of order.

MODERN EDITION: Laurens J. Mills (ed and trans), *Senilis Amor*, Indiana University Publications, Humanities Series, 27 (Bloomington, 1952).

REFERENCE WORKS: *JCS*; *AED* 1636 (1635–6)

SYNOPSIS: Mor, pp 81–4.

PERFORMANCE HISTORY: possibly Trinity College, 4 February 1636 (for royal audience)

NOTE: Peter Hausted was probably not the author, although this has sometimes been suggested: see *JCS* for a full discussion of authorship.

Sicelides

AUTHOR: Phineas Fletcher LANGUAGE: English

EARLY PRINTED EDITION: Sicelides A Piscatory, as it hath beene acted in Kings Colledge, in Cambridge. London, 1631. Greg 443; *STC*: 11083

MANUSCRIPTS:
- Bodl.: Rawlinson poet. 214, ff 1–65v (formal copy in codex of ii + 90 + i leaves); written on rectos only (names of characters on versos facing their lines). F 1: Sicelides. (F 67v contains an 'Epilogue to a Comedie' in the same hand as the play text).

– BL: Sloane 4453 (fascicule of i + 34 + iii leaves). Sicelides: a Piscatorie made by Phinees Fletcher and acted in Kings Colledge in Cambridge./.

MODERN EDITION: F.S. Boas (ed), *Giles and Phineas Fletcher, Poetical Works*, vol 1 (Cambridge, 1908–9), 187–264.

REFERENCE WORKS: *ES*; *AED* 1615

PERFORMANCE HISTORY: This play was prepared by students of King's College for performance before the king (in Trinity College hall?) in case he stayed the night of Saturday 11 March; although not performed then because of his departure, it was performed at King's College (probably in the hall) on Monday, 13 March.

Silvanus

AUTHOR: unknown LANGUAGE: Latin

MANUSCRIPT:
– Bodl.: Douce 234, iv + 15 leaves. F 1: SILVANVS. F iv verso: Acta hæc fabula 13° Ianuarij an*no* dom*in*i 1596. Notated music on f 15 (Appendix 15). (Cast list.)

MODERN EDITION: none

REFERENCE WORKS: *ES*; *AED* 1597 (1597–8)

SYNOPSIS: C-K, pp 294–7; Boas, pp 298–304

PERFORMANCE HISTORY: St John's College, 13 January 1597. See Appendix 7 for cast list.

NOTE: Boas, p 298, n 1, suggests Rollenson as possible author, as does Smith, *College Plays*, p 102; *ES*, however, doubts the attribution, which is based solely on Rollenson's appearance at head of cast list.

Stoicus Vapulans

AUTHOR: unknown LANGUAGE: Latin

EARLY PRINTED EDITION: Stoicus uapulans. Olim Cantabrigiæ actus in Collegio S. Iohannis Evangelistæ ab eiusdem collegii iuuentute. London, 1648. Greg L20; Wing: H170

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1618 (1618–19)

PERFORMANCE HISTORY: St John's College, Christmas, 1618

Susenbrotus

AUTHOR: John Chappell? LANGUAGE: Latin

MANUSCRIPTS:
- Bodl.: Rawlinson poet. 195, ff 79–98v (fascicule of 20 leaves, ff 79v, 80, 97v, 98 blank). F 79: Susenbrotus comœdia. Acta Cantabrigiæ in Collegio Trin*itatis* cora*m* Rege Iacobo, & Carolo Principe. Anno 1615.
- Hun.: EL 1125 (fascicule of i + 17 leaves). F i verso: FORTVNÎA. Cantabrigia is a speaker in both prologue and epilogue.

MODERN EDITION: none

REFERENCE WORKS: *ES*; *JCS*; *AED* 1616

SYNOPSIS: Mor, pp 77–8

PERFORMANCE HISTORY: evidently performed by students of Trinity College at Royston, 12 March 1616, before King James and Prince Charles (for royal audience)

NOTE: Even though the title-page asserts that *Susenbrotus* was performed before the king and prince at Trinity College, this is presumably the play performed at Royston. According to college accounts for 1616, Mr (John) Chappell went to the court in connection with a play; he is therefore presumed to be the author. The date 12 March 1615 (ie, 1616) is given in the text (act 4, scene 3). The two different titles, *Susenbrotus* and *Fortunia*, seem equally well attested.

Four 'blazons' which constitute part of the text and one, of Ignoramus, which does not, occur in BL: Add. 34218, f 163v (discussed p 1243).

Valetudinarium

AUTHOR: William Johnson LANGUAGE: Latin

MANUSCRIPTS:
- EML: 52 (1.2.32) (formal copy of 28 leaves, sigs a1–g4). Sig a1: Valetudinarium.

Comœdia acta coram Academicis, Febr*uarij* 6° 1637. Authore M*agistro* °Guill*elmo*° Iohnson Coll*egij* Regin*alis* Soc*io*. (W. Sancroft MS.)

– SJL: S.59 (444) (damaged fascicule of 22 remaining full or partial leaves + 16 inserted leaves containing an antiquarian transcription of cast list, prologue, and acts 1–2; original ff 1–9 lost, lower halves of ff 10–12 torn away; 16 inserted leaves (i + 12 + iii) intervene, followed by f 13 (blank) and original ff 14–32, containing remainder of play beginning with act 3, scene 1). Antiquarian title (f 14): Valetudinarium.... Authore M*agistro* Iohnson Coll*egij* Reginal*is* Soc*io*. F 32: Valetudinarij ffinis. Antiquarian insertion contains Thomas Baker's ownership mark.

– CUL: Dd.3.73 (formal copy of 29 leaves). F 1: Valet*udi*narium ... Autore M*agistro* Iohnson. Contains notated music ff 23–3v (Appendix 15).

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1638

PERFORMANCE HISTORY: Queens' College, 6 February 1638. See Appendix 7 for cast list.

Victoria

AUTHOR: Abraham Fraunce LANGUAGE: Latin

MANUSCRIPT:

– Maidstone, Kent Archives Office: U1475/Z15 (presentation copy of i + 46 + i leaves, paginated). Victoria. Dedication to Philip Sidney by Abrahamus Fransus.

MODERN EDITION: G.C. Moore Smith (ed), *Victoria, a Latin Comedy*, W. Bang (gen ed), Materialien zur Kunde des älteren Englischen Dramas, 14 (Louvain, 1906).

REFERENCE WORKS: *ES*; *AED* 1582 (1580–3)

SYNOPSIS: Boas, pp 140–6

PERFORMANCE HISTORY: unknown; St John's College, *c* 1582?

NOTE: adaptation of Luigi Pasqualigo, *Il fedele*. The manuscript has been placed on deposit at the Kent Archives Office; permission to consult must be secured from Lord de L'Isle, Penshurst, Kent. His cooperation is gratefully acknowledged.

Wine, Beer, and Ale

AUTHOR: unknown LANGUAGE: English

EARLY PRINTED EDITION: Wine, Beere, and Ale, Together by the Eares. A dialogue, written first in Dutch by Gallobelgicus, and faithfully translated out of the originall copie, by Mercurius Brittannicus, for the benefite of his nation. Horat. Siccis omnia nam dura Deus proposuit. London, 1629. Greg 426; *STC*: 11541–2

MANUSCRIPT:
- Edinburgh University Library: Laing III.493, ff 57–66 (fascicule of 10 leaves). (No title.)

MODERN EDITION: James Holly Hanford (ed), '"Wine, Beere, Ale, and Tobacco": A Seventeenth Century Interlude,' *Studies in Philology*, 12 (1915), 1–54.

REFERENCE WORKS: *JCS*; *AED* 1625 (1624–6 ?)

NOTE: *JCS* makes an argument for Cambridge, though the evidence is admittedly slim.

Work for Cutlers

AUTHOR: unknown LANGUAGE: English

EARLY PRINTED EDITION: Worke for Cutlers. Or, A Merry Dialogue betweene Sword, Rapier, and Dagger. Acted in a shew in the famous Universitie of Cambridge. London, 1615. Greg 331; *STC*: 25981

MODERN EDITION: Albert Forbes Sieveking (ed), *Worke for Cvtlers* (London, 1904).

REFERENCE WORKS: *ES*; *AED* 1615 (1614–15)

PERFORMANCE HISTORY: unknown; Trinity College, 1615?

NOTE: This play must have been composed after the Star Chamber decree against duelling of 26 January 1614 (to which reference is apparently made in the text), but before its entry in the Stationer's Register on 4 July 1615.

Zelotypus

AUTHOR: unknown LANGUAGE: Latin

MANUSCRIPTS:
- EML: 185 (3.1.17), Art. 2 (11 numbered bifolia). F 1a: Zelotypus. (Cast list.)
- TCL: R.3.9, ff 55–78v. F 55: ZELOTYPUS. (Cast list.)
- Durham Cathedral, Dean and Chapter Library: Hunter 76, Item 6 (fascicule of 23 leaves). F 1: ZELOTYPVS.

MODERN EDITION: none

REFERENCE WORKS: *ES*; *AED* 1606

SYNOPSIS: C-K, pp 313–17

PERFORMANCE HISTORY: St John's College, *c* 1605–6. See Appendix 7 for cast list.

NOTE: Smith, *College Plays*, p 102, suggests Francis Rollenson as possible author; this attribution, however, is based solely on Rollenson's appearance at the head of the cast list.

Group 2: Lost Cambridge Plays

This list contains only plays known or thought to have been performed. Lost 'closet' plays are included in the list which follows this one.

Æmilia

AUTHOR: Thomas Cecil LANGUAGE: Latin

EVIDENCE: named in CUL: Add. 2677 (Art. 1), see p 538; described by Chamberlain in his letter of 16 March 1615 (Records, p 540)

REFERENCE WORK: *AED* 1615

PERFORMANCE HISTORY: Trinity College hall, by students of St John's, 7 March 1615

Anglia Deformata et Anglia Restituta

AUTHOR: unknown LANGUAGE: Latin

EVIDENCE: named in Trinity College accounts for 1553–4

REFERENCE WORK: *AED* 1553

PERFORMANCE HISTORY: Trinity College, Christmas 1553–4

NOTE: possibly a show with no text

De Crumena Perdita, or Crumenaria

AUTHOR: unknown LANGUAGE: Latin

EVIDENCE: named in Trinity College accounts for 1554–5, 1565–6

REFERENCE WORK: *AED* 1555

PERFORMANCE HISTORY: 'De Crumena p*er*dita': Trinity College 1554–5; 'Crumenaria': same college 1565–6

NOTE: Possibly these were two different plays. *AED* suggests that the author was Matthew Hutton, though Andrew Oxenbridge, also in charge of the play in 1554–5, may have been co-author or co-producer.

Dido

AUTHOR: Edward Halliwell LANGUAGE: Latin

EVIDENCE: play named in various documents 1563–4; Halliwell named as author in 'Hatcher's Book' (p 243)

REFERENCE WORKS: *ES*; *AED* 1564

SYNOPSIS: Boas, p 94 (conjectural)

PERFORMANCE HISTORY: King's College chapel, 7 August 1564

Duns Furens: Or Dick Harvey in a Frensie

AUTHOR: unknown LANGUAGE: Latin?

EVIDENCE: reported by Thomas Nash, *Have With You to Saffron Walden* (1596) (Appendix 3)

REFERENCE WORK: *AED* 1586 (1580–7)

PERFORMANCE HISTORY: evidently Peterhouse, *c* 1586

NOTE: Nash states that at the time of the play Andrew Perne was either vice-chancellor or deputy vice-chancellor, offices he held in 1580–1 and 1585–6 respectively.

Fatum

AUTHOR: unknown LANGUAGE: Latin?

EVIDENCE: named as a comedy in Edmunds-Covill adultery case of 1595–6 (p 367)

REFERENCE WORK: none

PERFORMANCE HISTORY: 1595–6?

NOTE: Smith, *College Plays*, p 99, lists *Fatum Vortigerni* with the note, '? Acted at Cambridge, *c.* 1595–1600.' *AED*, however, assigns *Fatum Vortigerni* to Thomas Carleton, English College at Douai, performed 22 August 1619. *Fatum Vortigerni*, moreover, is distinctly not a comedy.

Laelia Modenas

AUTHOR: unknown LANGUAGE: Latin

EVIDENCE: named in Queens' College inventory of 1546–7

REFERENCE WORK: none

PERFORMANCE HISTORY: unknown

NOTE: This may be the same play, or merely one from the same source, as the anonymous *Laelia* produced by the same college in 1594–5 (pp 905–6).

Microcosmus

AUTHOR: Thomas Arthur LANGUAGE: Latin

EVIDENCE: reported by Bale (Appendix 1)

REFERENCE WORK: *AED* 1525 (1520–32)

PERFORMANCE HISTORY: St John's College, early 1520s?

NOTE: Credence is given to Bale's report by a reference to Arthur in a loose bill, probably from the early 1520s (Appendix 1).

Mundus Plumbeus

AUTHOR: Thomas Arthur LANGUAGE: Latin

EVIDENCE: reported by Bale (Appendix 1)

REFERENCE WORK: *AED* 1525 (1520–32)

PERFORMANCE HISTORY: St John's College, early 1520s?

NOTE: Credence is given to Bale's report by a reference to Arthur in a loose bill, probably from the early 1520s (Appendix 1).

Puer Vapulans

AUTHOR: Michael Murgatroid LANGUAGE: Latin

EVIDENCE: named in Jesus College accounts of 1581–2

REFERENCE WORK: *AED* 1582 (1581–2)

PERFORMANCE HISTORY: Jesus College, 1581–2

Re Vera

AUTHOR: George Ruggle? LANGUAGE: Latin?

EVIDENCE: named as 'Revera' or 'Verily' in a reported notation in a manuscript now lost (Appendix 3, before 1741)

REFERENCE WORKS: *ES*; *AED* 1599 (*c* 1598–1620)

PERFORMANCE HISTORY: Clare College, *c* 1599?

NOTE: The authority of the anonymous manuscript reference to this play is enhanced by the fact that it contains a reference to *Club Law*, a play whose text was subsequently recovered. The title is taken from the Puritan cant word 'Verily'; hence the play may have been a satire against Puritans.

Sophomorus

AUTHOR: unknown LANGUAGE: Latin

UNTRACED MANUSCRIPT:
– Robinson Sale Catalogue 76.348, 3 May 1946, Item 240. Sophomorus comœdia.

REFERENCE WORKS: *JCS*; *AED* 1620?

PERFORMANCE HISTORY: 1620–1?

NOTE: James O. Halliwell, *A Dictionary of Old English Plays* (London, 1860), 233, records: 'SOPHOMORUS. A Latin comedy, of the seventeenth century, formerly in Dr. Bliss's collection. It is dated 1620.' *JCS* notes that the term 'sophomore' was used only in Cambridge.

Sycophanta

AUTHOR: unknown LANGUAGE: Latin?

EVIDENCE: named on title-page of Samuel Brooke's *Adelphe*, BL: Add. 44963 (pp 888–9)

REFERENCE WORK: *AED* 1613 (as *The Sycophant*)

PERFORMANCE HISTORY: Trinity College hall, *c* 27 February 1612

Tarrarantantara Turba

AUTHOR: unknown LANGUAGE: Latin?

EVIDENCE: reported by Thomas Nash, *Have With You to Saffron Walden* (1596) (Appendix 3)

REFERENCE WORK: *AED* 1586 (*c* 1581–6)

PERFORMANCE HISTORY: possibly Clare College, *c* 1586

NOTE: Full title is *Tarrarantantara turba tumultuosa trigonum, tri-Harueyorum, tri-harmonia.*

Terminus et Non Terminus

AUTHOR: Thomas Nash? LANGUAGE: Latin

EVIDENCE: reported by Gabriel Harvey, *The Trimming of Thomas Nashe* (1597) (Appendix 3)

REFERENCE WORKS: *ES*; *AED* 1586 (1586–8)

PERFORMANCE HISTORY: St John's College, *c* 1586

NOTE: possibly by Nash and another student

Thebais

AUTHOR: Thomas Browne LANGUAGE: Latin?

EVIDENCE: Anthony Wood, *Athenæ Oxonienses*, vol 2 (London, 1692; Wing: W3382), col 384: 'One Tho*mas* Browne was elected from Eaton School into Kings Coll*ege* in Cambridge an*no* 1550. was afterwards Master of Westminster School, Prebendary of the collegiat Church there 1565, Doctor of Div*inity* and a worthy and learned Divine. He wrot a Tragedy called Thebais, and dying in 1584 or thereabouts, was buried at Westminster.'

REFERENCE WORK: *AED* 1558 (*c* 1550–*c* 1559)

PERFORMANCE HISTORY: King's College, 1561–2?

NOTE: The source of Wood's information about *Thebais* has not been traced. Since Browne was deeply involved in the production of *Aululariа* for Elizabeth in 1563–4, but moved to Westminster by 1565, perhaps the terminal date given by *AED* should be extended to 1562–3. Perhaps, indeed, *Thebais* was the play Browne produced in 1561–2.

Versipellis

AUTHOR: Thomas Pestell? LANGUAGE: Latin

EVIDENCE: reported by John Nichols, *The History and Antiquities of the County of Leicester*, vol 3 (London, 1804), part 2, p 927, col 2

REFERENCE WORKS: *JCS*; *AED* 1632 (1631–2)

PERFORMANCE HISTORY: apparently prepared by Queens' College for 7 March 1632 (for royal audience), but cancelled on news of an accident befallen Lord Holland, chancellor of the university. The cast list is printed by Nichols (see Appendix 7).

NOTE: Nichols reports: 'By the favour of one of his immediate descendants I have now before me a volume of MS Poems by Mr. Pestell; among which is a Latin comedy, dated 1631, under the title of "Versipellis;" which appears to have been acted (probably at Cambridge) by the following gentlemen, whose names are added to the Dramatis Personæ:...' This manuscript has never been traced.

Group 3: Cambridge play texts not performed (extant and lost)

Translations undertaken as academic exercises have not been considered for inclusion in this list.

The Benefice

AUTHOR: Robert Wild LANGUAGE: English

MANUSCRIPTS:
- BL: Lansdowne 807, ff 78–88 (Art. 4: fascicule of 11 leaves; title-page missing, ff 87 and 88v blank). Imperfect: begins act 3, scene 4. F 88: Robert Wild.
- Folger: V.a.232 (text is pp 1–33 of codex of iii + 93 leaves). P 1: The Benefice. P 33: Authore Roberto Wild.

MODERN EDITION: none; printed in 1689 (Greg 836; Wing: W2123)

REFERENCE WORKS: *JCS*; *AED* 1641?

NOTE: *AED* suggests 1641. This seems too late for any college production except perhaps at Trinity. Wild, however, was from St John's, and the last play known

at St John's was performed in 1618–19. The text seems intended for acting, but may never have been produced.

The Birth of Hercules

AUTHOR: Richard Bernard LANGUAGE: English

MANUSCRIPT:
– BL: Add. 28722 (fascicule of 42 leaves; ff 33–42 blank; text contains marginal stage directions in the text hand and one other hand). F 2: The birthe of hercules.

MODERN EDITION: R. Warwick Bond (ed), *The Birth of Hercules*, Malone Society Reprints, no 24 (Oxford, 1911).

REFERENCE WORKS: *ES*; *AED* 1604 (1597–*c* 1610)

NOTE: Adaptation of Plautus, *Amphitruo*. The apparent author was a member of Christ's College; but the Records contain no evidence of a play at Christ's after 1567–8.

Byrsa Basilica

AUTHOR: John Ricketts LANGUAGE: Latin

MANUSCRIPT:
– Bodl.: Tanner 207, ff 1–48 (formal copy of iii + 48 + vii leaves). F 1: Byrsa-Basilica seu Regale-Excambivm à Serenissima Reginâ ELIZABETHA in Personâ suâ sic insignitum Anno Domini 1570. Mense Ianuarij 23° die. F 48: Hoc Meum = Vivum. F 48v: I: Rickets.

MODERN EDITION: R.H. Bowers (ed and trans), *Byrsa Basilica*, Henry de Vocht (gen ed), Materials for the Study of the Old English Drama, ns 17 (Louvain, 1939).

REFERENCE WORKS: *JCS*; *AED* 1633?

SYNOPSIS: C-K, pp 281–5

NOTE: Text contains date of 20 August 1633. *AED* and *JCS* suggest Jesus College, but no performances are recorded for Jesus after 1598–9 except for a possible performance of 1613–14 and a certain performance of 1622–3. There is a possible reference to *Fraus honesta* at f 2v: 'Sit FRAUS honesta, quando etiam FRAUS est PIA!' The Elizabethan date in the title refers to the founding of the Royal Exchange.

Confessor

AUTHOR: Thomas Sparrow LANGUAGE: Latin

MANUSCRIPT:
– Bodl.: Rawlinson poet. 77 (presentation copy of ii + 47 leaves; ff 46–7 blank). F 1: CONFESSOR VTINAM FELICITER NATA COMOEDIA. Dedication (f 2v) signed Thom*as* Sparrowe.

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1634 (1630–40?)

NOTE: *AED* suggests St John's College, the author's college; however, the last play known at St John's was performed in 1618–19.

Country Court

AUTHOR: William Holles LANGUAGE: English

EVIDENCE: See Appendix 3, 1640.

REFERENCE WORKS: *JCS*; *AED* 1640 (1635–43)

NOTE: Holles was from Pembroke College; it seems doubtful that his college produced plays at this late date.

Destruction of Jerusalem

See *Solymitana Clades*

Herodes

AUTHOR: William Goldingham LANGUAGE: Latin

MANUSCRIPT:
– CUL: Mm.1.24 (presentation copy of i + 33 leaves (ff 26–33 blank), followed by 42 blank leaves supplied at time of binding). F 1: HERODES TRAGOEDIA. Contains dedication to Thomas Sackville by William Goldingham.

MODERN EDITION: none

REFERENCE WORKS: *ES*; *AED* 1572 (*c* 1570–*c* 1575)

SYNOPSIS: C-K, pp 241–4

NOTE: Goldingham was a member of Trinity Hall. Boas, *University Drama*, p 288, n 2, notes this play, but adds: 'it is uncertain whether it was acted, and if so, where. Trinity Hall does not seem to have been a theatrical centre.' Despite the possibility of a production of Plautus' *Miles Gloriosus* at Trinity Hall *c* 1522–3, Boas' reservations are appropriate. *AED* suggests Trinity College as the auspices (perhaps by a confusion of college names).

Jephthah

AUTHOR: John Christopherson LANGUAGE: Latin

MANUSCRIPT:

– Bodl.: Tanner 466, ff 126–53v (fascicule of 28 leaves; f 153v blank). F 126v: Tragœdia Iephte a Ioanne Christophersono et græce & latine scripta ex vndecimo capite Iudicum./ Dedication begins on f 127: Inuictissimo, simùl ac pote*n*tissimo Reg*i* Henrico Octauo...

MODERN EDITION: none

REFERENCE WORKS: *AED* 1544

NOTE: Christopherson probably translated his original Greek text (see p 904) into Latin as an exercise or as a gift to the king. Concerning the *Jephthes* overseen by Thomas Legge in 1566–7, see Appendix 9, *Jephthes*.

Masquerade du Ciel

AUTHOR: John Sadler? LANGUAGE: English

EARLY PRINTED TEXT: Masquarade du Ciel. Presented to the Great Queene of the Little World: A Celestiall Map, Representing the True Site and Motions of the Heavenly Bodies, through the Yeeres 1639, 1640, &c. Shadowing the late commotions, between Saturn and Mercury, about the Northern Thule. With the happy peace and union, through the whole little world, made by the goodnesse of Phebus and his royall phebe. By I.S. London, 1640. Greg 595; *STC*: 21542

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1640

NOTE: dated 1640 from internal evidence, including title page. John Sadler was a fellow of Emmanuel College. The CUL and EML copies of the printed text contain manuscript notations (see *JCS*).

Silvia

AUTHOR: Philip Kynder LANGUAGE: Latin?

EVIDENCE: Appendix 3, 1615

REFERENCE WORKS: *JCS*; *AED* 1615 (1615–16)

NOTE: Kynder was from Pembroke College; it seems doubtful that his college produced plays at this late date.

Solymitana Clades or Destruction of Jerusalem

AUTHOR: Thomas Legge LANGUAGE: Latin

MANUSCRIPT:
– CUL: Add. 7958, ff 237v–164v (text ff [12–84] (*rev*)). F 237v: (or f [12] (*rev*):) Solymitana clades.

MODERN EDITION: none

REFERENCE WORKS: *ES*; *AED* 1584 (*c* 1580–98)

NOTE: dramatic adaptation of Josephus, *The Jewish Wars*; not performed (Records, 1578–9). Greg lists this play as θ–137; his discussion, which antedates the rediscovery of the play in 1973, is outdated.

Group 4: Plays Doubtfully or Wrongly Attributed to Cambridge

Antigone

AUTHOR: Thomas Watson LANGUAGE: Latin

EARLY PRINTED EDITION: Sophoclis Antigone. London, 1581. Greg L1; *STC*: 22929

MODERN EDITION: none

REFERENCE WORKS: *ES*; *AED* 1581 (publication); performance *c* 1583

NOTE: This Thomas Watson, an Oxford man, must be distinguished from the Bishop Thomas Watson who was author of the Cambridge play *Absalom*. *AED* suggests Cambridge, following evidence gathered by G.C. Moore Smith (ed), *Gabriel Harvey's Marginalia* (Stratford-upon-Avon, 1913), 166: 'Huc Vatsoni Antigone, magnificé acta solenni ritu, et veré tragico apparatu: cum pulcherrimis etiam pompis, et accuratissimis thematibus.' Elsewhere Harvey uses virtually identical language concerning Gascoigne's *Jocasta*: 'Gascoigni Jocasta, magnificé acta solenni ritu, et veré tragico apparatu. Ut etiam Vatsoni Antigone: cuius pompae seriae, et exquisitae' (Virginia F. Stern, *Gabriel Harvey: His Life, Marginalia and Library* (Oxford, 1979), 174; 174, n 72; 212.) Neither reference constitutes evidence of a performance of this play at Cambridge. It seems unlikely in any case that during this or any other period Cambridge would have put on a play written by an Oxford playwright.

Cornelianum Dolium

AUTHOR: T.R. LANGUAGE: Latin

EARLY PRINTED EDITION: Cornelianum Dolium: Comœdia lepidissima, optimorum judiciis approbata, & theatrali coryphœo, nec immerito, donata, palma chorali apprime digna. Auctore, T.R. London, 1638. Greg L16; *STC*: 20691

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 1638?

PERFORMANCE HISTORY: unknown

NOTE: 'T.R.' may or may not be Thomas Randolph. See *JCS* and *AED* for opinions concerning authorship.

The Drinking Academy

AUTHOR: Thomas Randolph LANGUAGE: English

MANUSCRIPT:

– Hun.: HM 91 (fascicule of 20 leaves). F 2: The drinking Academy Or Cheaters Holy Day.

MODERN EDITION: Samuel A. Tannenbaum and Hyder E. Rollins (eds), *The Drinking Academy* (Cambridge, Mass., 1930).

REFERENCE WORKS: *JCS*; *AED* 1629 (1623–31)

PERFORMANCE HISTORY: first produced at Westminster School

NOTE: also called 'The Prodigal Scholar' and 'The Cheater's Holiday'; conceivably performed at Cambridge after Randolph's admission to Trinity College on 8 July 1624, but for this there is no evidence.

Jovis et Junonis nuptiae

AUTHOR: unknown LANGUAGE: Latin

MANUSCRIPT:
– TCL: R.10.4, ff 53–63v (Art. 3: fascicule of i + 11 leaves). (No title.)

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* (Supplementary List I)

NOTE: Listed by *AED* (Supplementary List I) as a play of uncertain auspices. Since all other plays in R.10.4 are Cambridge plays, this play also may be from Cambridge.

Julius Caesar

AUTHOR: Thomas May LANGUAGE: Latin

REFERENCE WORKS: *JCS*; *AED* 1616 (*c* 1613–*c* 1630)

NOTE: MS reported, but now apparently lost: 'The evidence for the authorship or even the existence of this play is so slight as to make speculation concerning its date futile' (*JCS*). *AED* suggests Sidney Sussex College; however, this college is not known to have produced plays.

Timon

AUTHOR: unknown LANGUAGE: English

MANUSCRIPT:
– Victoria and Albert Museum: Dyce Collection, Press mark D25.F.48 (fascicule of i + 24 leaves). (No title.) F 24: Timon Epilogue.

MODERN EDITION: J.C. Bulman and J.M. Nosworthy (eds), *Timon*, Malone Society Reprints (Oxford, 1980 for 1978).

REFERENCE WORKS: *ES*; *AED* 1586; *Supplement 1* 1611

NOTE: Although *AED* assigned this play to Cambridge, *Supplement 1* assigns it to the Inner Temple on the authority of M.C. Bradbrook, 'The Comedy of *Timon*: A Reveling Play of the Inner Temple,' *Renaissance Drama*, 9 (1966), 83–103.

Zeno sive Ambitio Infelix

AUTHOR: Joseph Simons LANGUAGE: Latin

EARLY PRINTED EDITION: Zeno Tragoedia Josephi Simonis Angli e Societate Jesu. Rome, 1648.

MANUSCRIPTS:
- SJL: 504, ff ii + 57 leaves. F ii: FRATRUM CONCORDIA Saeua Siue ZENO Tragœdia.
- CUL: Ii.6.35, ff 1–42v. F 1: FRATRUM concordia sæua Siue ZENO tragoedia R.P.I.S. Anno 1631 Acta.
- BL: Harley 5024, Art. 1 (fascicule of ii + 54 + ii leaves). F ii verso: Zeno tragoedia Iosephi Simonis. Contains notated music.
- Stonyhurst College: B.6.25, pp 45–111. P 45: ffratrum Concordia sæua, siue Zeno. Tragœdia.

MODERN EDITION: none

REFERENCE WORKS: *JCS*; *AED* 7 August 1631

PERFORMANCE HISTORY: St Omers, 7 August 1631

NOTE: 'The Plays acted before the University of Cambridge,' p 30, assigns this play to Cambridge; also Cooper, vol 3, p 244. For full particulars, see William H. McCabe, 'The Play-List of the English College of St. Omers, 1592–1762,' *Revue de littérature comparée*, 17 (1937), 366; and *JCS*.

APPENDIX 7
Casts

Full cast lists for twenty-five college performances survive in play manuscripts, printed texts with manuscript annotations, and other sources. In addition, actors can sometimes be identified from the Records or material in the Appendixes:

Plautus, *Miles Gloriosus*, *c* 1522–3 (pp 93–4): Stephen Gardiner played Periplectomenus; William Paget, Miliphidippa; and Thomas Wriothesley, Palestrio. All were from Trinity Hall.

Thomas Kirchmayer (Naogeorgus), *Pammachius*, Christ's College, 1544–5 (p 137): John Crane and Nicholas Greenwall played unknown roles.

Edward Halliwell, *Dido*, King's College, 7 August 1564 (p 243): Thomas Preston played an unknown role, possibly Aeneas.

Plautus, *Miles Gloriosus*, Queens' College, *c* 1591–2 (Appendix 3, 1628): George Montaigne played Pyrgopolynices, the braggart soldier.

Laelia, Queens' College, 1 March 1595 (p 356): George Meriton and George Montaigne may have had parts.

Thomas Randolph, *The Jealous Lovers*, 20 March 1632: Thomas Riley played some role, apparently Tyndareus (see Appendix 5).

Note: Oliver Cromwell almost certainly did *not* play the role of Tactus the king in a performance of Thomas Tomkis' *Lingua* in 1616–17 (Appendix 11).

Surviving cast lists are presented here in the chronological order of play performances. Original spellings of the names of characters and of the last names of actors are preserved, but the lists are not otherwise intended as facsimiles of the originals: all abbreviations have been silently expanded. The given name of the student actor, if identified, is supplied in round brackets after the last name. If the form of the

surname found in the University Index is substantially different from that given in the base manuscript, the index form is also supplied in the brackets. Doubt concerning the identification of a named student actor with a known member of the university is expressed by a question mark after the supplied name of the known member. See the University Index for further information. Because student actors of various colleges took part in *Ignoramus*, the cast list included the college affiliations as well as surnames in most cases, but where the college was not named, it has been supplied in round brackets.

The titles 'Dominus' (found abbreviated as 'D,' 'Ds,' or 'Dnus') and 'Sir' (found abbreviated as 'Sr') refer to students who have received the BA degree. 'Mr' usually refers to a student with the MA degree, although it is often assigned to students who had not yet earned any degree but had been admitted as fellow commoners or pensioners of a college. The less familiar titles 'recens' and 'sophista' have been silently expanded and are defined in the Latin Glossary; they refer to students not yet awarded the BA degree. Corrections or supplementary information are occasionally taken from sources other than the base text: all such instances are recorded in the notes. If a play was performed more than once and separate cast lists survive for the performances, arabic numerals are added in brackets after the title to distinguish them, eg, *Leander* (1) and *Leander* (2). A roman numeral after the title, however, indicates one part of a multi-part play, eg, *Richardus Tertius I*. Names of characters not matched to names of actors are omitted.

Three previously unknown cast lists penned into printed books were discovered while these lists were being prepared (see *Ignoramus* and *Loiola*); two such lists were known previously (see *Melanthe* and *The Rival Friends*). A systematic search of copies of printed plays might yield more such lists.

Cast lists have been published and analysed by the following authors or editors; while these published lists have been closely consulted, they are not followed here in all cases, nor are differences generally noted:

Boas, *University Drama*, pp 393–401: *Hymenaeus*, *Richardus Tertius*, *Hispanus*, *Silvanus*, *Machiavellus*, *Leander* (1 and 2), *Labyrinthus*.

R.H. Bowers, 'Some Folger Academic Drama Manuscripts,' pp 125–8: *Cancer* (also analysed by Bentley, *JCS*, vol 5, p 1298).

Charles Henry Cooper, 'The Actors in Dr Legge's Tragedy of *Richardus Tertius*, performed at St John's College, at the Bachelors' Commencement, 1579–80,' *CAS Communications*, 1 (1859), 347–57.

John Nichols, *History and Antiquities of the County of Leicester*, vol 3, pt 2 (London, 1804), 927: *Versipellis*.

Smith, *College Plays*, pp 74–88: *Locus, Corpus, Motus*; *Zelotypus*; *Adelphe* (1 and 2); *Scyros*; *Melanthe*; *Ignoramus*; *Fraus Honesta*; *Loiola*; *Paria*; *Versipellis* (from Nichols); *The Rival Friends*; *Valetudinarium*.

Smith (ed), *Fucus Histriomastix* (Cambridge, 1909), pp viii–xi, 1–2: *Fucus Histriomastix*.

Hymenaeus

SPONSOR: St John's College DATE: 1578–9?

SOURCE: SJL: S.45(435)

Erophilus	Mr Highman (Henry Hickman?)
Pantomagus	Mr Palmer (John)
Fredericus	D Smith (Griffin)
Pantalio	D Titley (Peter)
Gothrio	Mr Bayley (William)
Leonardus	Mr Robinson (John?)
Iulia	Mr Gargraue (Thomas)
Amerena	Ds Pilkington (Thomas)
Camellus	Mr Sedgwich (Edward)
Caupo	Ds Morcell (Roger Morrell?)
Sannio	D Harris (William)
Alphonsus	D Alney (Henry)
Ferdinandus	France (Abraham)
Fures	Punter, Harrison (John)
Bajuli	Rockley (John), Micocke (John)
Duumvir	Mr Foxcroft (Richard)

Richardus Tertius I

SPONSOR: St John's College DATE: 1578–9

SOURCE: EML: 71(1.3.19)

OTHER CAST LIST: Bodl.: Tanner 306(1)

Elizabetha Regina	D Shephard (Leonard)
Cardinalis, Archiepiscopus Cantuarensis	Mr Fox (John?)

Nuntius	Mr Whaley (Markham?)
Eduardus rex quindecim annorum	Lord W Howard (William)
Richardus dux Glocestrensis	Mr Palmar (John)
Dux Buckinghamiae	Mr Stringer (Philip)
Riuerius	Mr Wilkinson (William)
Hastingus	Mr Booth (Robert)
Stanleus	Mr Hodson (Samuel)
Hawardus	Mr Hill senior (James)
Louellus	Mr Bayly (William)
Episcopus Eliensis	Mr Stanton (Laurence)
Ancilla Reginae	D Pilkington (Thomas)
Catesbeius	Mr Robinson (John?)
Servus ducis Glocestrensis	D Punter (Henry)
Hastingus	Mr Knox (Eleazar or Nathaniel)
ciuis Londinensis	D Fraunce (Abraham)
Chorus	D Howland (James) D Helowe (Christopher Heylie) Mr Kendall (John)
Archiepiscopus Eboracensis	Ds Reiner (Robert)
muti: Richardus paruulus	Rhodes medius (Peter)
muti: Graius	Mr Bowes (Henry?) Woodcocke (Thomas)

NOTE: EML: 71 has been chosen as base text because it contains cast lists for all three parts of the trilogy. The second occurrence of the character Hawardus (as 'Howardus'), with the same actor, is ignored here.

Richardus Tertius II

SPONSOR: St John's College DATE: 1578–9

SOURCE: EML: 71(1.3.19)

Richardus dux Glocestrensis	Mr Palmar (John)
Dux Buckinghamiae	Mr Stringer (Philip)
Louellus	Mr Bayly (William)
Pretor Londinensis	Mr Almy (Henry Alney?)
Fitz William	Mr Webster (Richard)
Doctor Shawe	Mr Clayton (Richard)
Ciuis primus	Ds Morrell (Roger)
Ciuis secundus	D Fraunce (Abraham)

Hospes		Mr Smith (Abel)
Muti	Episcopus	Foggs (Charles or Hugh)
	Episcopus	Ds Reiner (Robert)
		Ds Methen (John Meighen?)

Richardus Tertius III

SPONSOR: St John's College DATE: 1578–9

SOURCE: EML: 71(1.3.19)

Richardus Rex	Mr Palmer (John)
Dux Buckinghamius	Mr Stringer (Philip)
Elizabetha Regina	D Shepard (Leonard)
Filia Eduardi regis major	D Titley (Peter)
Ancilla	D Pilkington (Thomas)
Episcopus Eliensis	Mr Stanton (Laurence)
Brakenburius	Mr Foxcroft (Richard)
Tyrellus	Mr Snell (Francis)
Ludouicus medicus	Mr Robson (Simon)
Anna regina vxor Richardi	Mr Gargraue (Thomas)
Nuntius primus	Mr Sedwich (Edward)
Nuntius secundus	D Hill (Otwell)
Nuntius tertius	Hoult (John, Ralph, or Richard)
Louellus	Mr Bayly (William)
Catesbeius	Mr Robinson (John?)
Nuntius quartus	Ds Morrell (Roger)
Henricus comes Richmondiae	Mr Hickman (Henry)
Comes Oxonij	Mr Digby (Everard)
Dux Norfolciensis	Mr Hill senior (James)
Rhesus Thomae Wallicus	Mr Linsell (Daniel?)
Nuntius	Ds Harris (William)
Hungerford	D Harrison (John)
Burchier	Mr Robinson (John?)
Stanleius	Mr Hodson (Samuel)
Filius Stanleius	Mr Constable gentleman (Henry)
Dighton carnifix, a big sloven	Redferne (Elys)
Comes Northumbriae	Mr Ducket (Gabriel)

Hispanus

SPONSOR: St John's College DATE: 1596–7?

SOURCE: Bodl.: Douce 234

Torquattus	D Wiburne (Nathaniel)
Aurelius	D Wilkington (Thomas Walkington)
Cornelius	D Pollard (Michael)
Carolus	D Worship (William)
Bartalus	D Newton (Robert)
Rhomeo	Sophista Rollenson (Francis?)
Lucius	Recens Grace (John)
Randolphus	Sophista Newman (Robert?)
Siluia	Sophista Heblethwayte (Thomas)
Fuluia	recens Audaly (John)
Polla	recens Casse (Edmund)
Argumentum	Recens Anderton iunior (Thurston)

Silvanus

SPONSOR: St John's College DATE: 1596–7

SOURCE: Bodl.: Douce 234

Silvanus	D Rollinson (Francis)
Harpalus	D Newton (Robert)
Babylo	Martiall (Hamlet)
Panthia	Heblethwayte (Thomas)
Florinda	Audelie (John)
Melissa	Grace (John)
Thalia	Casse (Edmund)

Machiavellus

SPONSOR: St John's College DATE: 1597–8

SOURCE: Bodl.: Douce 234

Andronicus	D Myllwarde (John or Matthias)
Orlanda	recens Anthonye (John?)
Phalantus	D Lane (Robert)
Iacuppus	D Rollinson (Francis)
Machiauellus	Mr Wiburne (Nathaniel)
Gullio	recens Grace (John)
Grillio	D Pollard (Michael)

lorarij }	sophista Staniland (Nicholas)
Prologus/Argumentum	sophista Stanton (Lancelot)
	recens Smith (Abraham)

Leander (1)

SPONSOR: Trinity College DATE: 1598–9 or 1599–1600

SOURCE: BL: Sloane 1762

OTHER CAST LISTS: EML: 50(1.2.30); TCL: R.3.9

Gerastus	Ds Kitchin (Thomas)
Leander/Fabius/Cocalus	Mr Hawksworth (Walter)
Spinetta	Ds Booth (Thomas)
Ardelia	Mr Chamley (Richard Cholmley)
Iubilea	Mr Barnard (John)
Alphonsus	Mr Hassall (Thomas)
Vulpinus	Mr Parker (James)
Flaminia	Tauerner (John)
Rinoceron	Ds Rosse (Gabriel)
Diluuio	Ds Hinton (Benjamin)
Hippocrassus	Mr Kercher (Robert)
Gryllus	Mr Freeman (George)
Lucianus	Ds Greeue (William)
Fabritius	Forrest (Miles)
Valerius	Mr Crompton (Thomas)

NOTE: BL: Sloane 1762 has been chosen as base text for *Leander* (1 and 2) because, like TCL: R.3.9 but unlike EML: 50(1.2.30) and CUL: Ee.5.16, it contains cast lists for both performances; it has been chosen over TCL: R.3.9 because internal evidence suggests it was originally copied before the second performance of *Leander* had taken place.

Leander (2)

SPONSOR: Trinity College DATE: 1602–3

SOURCE: BL: Sloane 1762

OTHER CAST LISTS: TCL: R.3.9; CUL: Ee.5.16

Gerastus	Mr Kitchin (Thomas)
Leander/Fabius/Cocalus	Mr Hawkesworth (Walter)
Fabritius	Mr Cropley (John)
Alphonsus	Mr Hassall (Thomas)
Vulpinus	Blaxton (Joshua)
Hippocrassus	Mr Liechfield (Edward)
Gryllus	Mr Freeman (George)
Ardelia	Bing (William)
Ivbilaea	Mr Gardiner (Francis)
Rhinoceron	Ds Tauerner (John)
Diluuio	M Hinton (Benjamin)
Flamminia	Mr North (Thomas?)
Spinetta	Twaites (Mark)
Mincio	Goldingham (Edward)
Lucianus	Ds Simpson (Edward)
Valerius	Mr Verney
Prologus	Mr Forrest (Miles?)

NOTE: On choice of base text, see note to *Leander* (1).

Labyrinthus

SPONSOR: Trinity College DATE: 1602–3

SOURCE: TCL: R.3.9

OTHER CAST LISTS: CUL: Ee.5.16; Bodl.: Douce 315; Lam.: 838; YUL: MS Vault/Shelves/Plays, Item 2

Tiberius	Mr Haukesworth (Walter)
Lepidus	Mr Verney
Puer Tiberij	Goldingham (Edward)
Cassander	Mr Tauerner (John?)
Horatius	Dnus Forrest (Miles?)
Crispinus	Dnus Twaites (Mark)
Lydia	Bing (William)
Lysetta	Cademan (Thomas)
Synesius	Dnus Blaxton (Joshua)
Lucretia	Mr North (Thomas?)
Faustulus	Dnus Simpson (Edward)
Caelia	Nidd (Leonard)
Don Piedro Pacheco d'Alcantura	Mr Kitchin (Thomas)

Grillus	Mr Freeman (George)
Citharaedus	Wilkinson (Thomas?)
Prologus	Mr Hassall (Thomas?)

NOTE: TCL: R.3.9 has been chosen as base text because it contains cast lists for many plays (*Richardus Tertius I*, *Leander* (1 and 2), *Zelotypus*, *Adelphe* (1 and 2), and *Scyros*) and therefore has an appearance of authority. Wilkinson, who played Citharaedus, was a college musician: see Appendix 13.

Locus, Corpus, Motus

SPONSOR: Trinity College DATE: 1604–5?

SOURCE: Bodl.: Tanner 306(1)

Locus	Ds Moore (Benedict?)
Corpus	Coote (Thomas)
Motus	Cademan (Thomas)
Tempus	Iorham
Infinito	Mansell (John?)
Finitum	Leedes (Samuel)
Vacuo	Stockdall (Jeremy)

Zelotypus

SPONSOR: St John's College DATE: 1605–6?

SOURCE: TCL: R.3.9

OTHER CAST LIST: EML: 185(3.1.17)

Cassander	Mr Rollinson (Francis)
Lavinja	Hinchman (Richard?)
Rupertus	Ds Smith (Thomas)
Smeralda	Layfeild (Thomas)
Puerj duo }	Gibson (Abraham)
	Store (Benjamin)
Adrianus	Ds Miller (Robert?)
Ferdinandus	Powell
Ascanius	Sampson (Richard)
Valerius	Mr Holt (Jeremiah)

Phanio	Mr Paramour (Richard or Thomas)
Pantaleo	Mr Clifton (Gervase)
Elenchio	Mr Grace (John)
Trapula	Mr Taylor senior (Richard?)
Cerberinus	Mr Layne (Robert)
Biberja	Mr Henshawe (Thomas?)
Ludovicus	Mr Porter (Talbot?)
Glorianus	Mr Casse (Edmund)
Talanta	Barret (William)
Aurelja	Hubbersly
Marescallus	Ds Maud (Edward)
Gripus	Haslhurst (Peter)
Congruo	Walton (Nicholas)
Lorarius	Fenston (Thomas Funston)

NOTE: TCL: R.3.9 has been chosen as base text because of its apparent authority among cast lists: see note to *Labyrinthus* cast list (p 950). EML: 185(3.1.17): 'Mr (Zachary) Taylor iunior'; 'Habersley'; 'Funston.'

Adelphe (1)

SPONSOR: Trinity College DATE: 1611–12

SOURCE: TCL: R.3.9

OTHER CAST LIST: BL: Add. 44963

Manlianus	Ds Coote (William)
Fidelia	Mr Walpoole generosus (Robert)
Eroticus	Mr Chappell (John)
Charitia	Titley senior (Samuel)
Cannius	Hackett (John)
Flamminius	Mr Kinaston (Francis)
Sulpitia	Stubbs (Edmund)
Rosella	Fitzgefferye (Henry)
Calpurnius	Ds Facon (Robert)
Cerinthus	Pearce (Stephen)
Martepalvenerius	Mr Sleepe (Anthony)
Pythius	Mr Remington generosus (Robert Barne Remington)
Albinus	Mr Coote (Thomas)
Prologus	Mr Hilles (Richard)

NOTE: TCL: R.3.9 has been chosen as base text because of its apparent authority among cast lists: see note to *Labyrinthus* cast list (p 950). BL: Add. 44963 specifies 'Coote senior' for the actor playing Albinus; it also identifies the prologue as Mr Hilles (TCL: R.3.9 does not name the prologue).

Cancer

SPONSOR: Trinity College DATE: 1612–13?

SOURCE: Folger: J.a.2

Rodericus	Sir Faulcon (Robert)
Lucilius	Mr Coote (Thomas or William)
Corbus	Sir Goolfinch (Thomas)
Fortunius	Mr Chappell (John)
Albertus	Mr Coote (William or Thomas)
Carpinius	Mr Hickes (William)
Pyrachmus	Sir Wilson (George, John, or Timothy)
Bargello	Sir Filmore (Edward?)
Granchio	Mr Blaxston (Joshua)
Sempronius	Sir Dorington (Richard)
Fannius	Mr Thopham (Anthony)
Fantichus	Greeke (Thomas)
Balia	Mr Sleepe (Anthony)
Ursilia	Pears (Stephen)
Erminia	Mr Walpole (John or Robert)
Gallus puer	Mr Rimmington (Robert Barne Remington)

Adelphe (2)

SPONSOR: Trinity College DATE: 1612–13

SOURCE: TCL: R.3.9

OTHER CAST LIST: BL: Add. 44963

Manlianus	Ds Facon (Robert)
Fidelia	Mr Walpoole generosus (John)
Eroticus	Mr Chappell (John)
Charitia	Mr Butler (Henry)
Cannius	Ds Hackett (John)

Flamminius	Mr Coote (William)
Sulpitia	Stubbs (Edmund)
Rosella	Ds Goldfinch (Thomas)
Calpurnius	Holmes (Walter)
Cerinthus	Meredith (Richard)
Martepalvenerius	Mr Sleepe (Anthony)
Pythius	Ds Greeke (Thomas)
Albinus	Loyde (Robert)
Prologus	Mr Hilles (Richard)

NOTE: TCL: R.3.9 has been chosen as base text because of its apparent authority among cast lists: see note to *Labyrinthus* cast list (p 950). BL: Add. 44963 specifies 'Mr Coote junior' for the actor playing Flamminius; it also identifies the prologue as Mr Hilles (TCL: R.3.9 does not name the prologue).

Scyros

SPONSOR: Trinity College DATE: 1612–13

SOURCE: TCL: R.3.9

OTHER CAST LISTS: EML: 185(3.1.17); TCL: O.3.4; TCL: R.10.4; TCL: R.17.10; CUL: Ee.5.16; YUL: MS Vault/Shelves/Plays, Item 4

Orontes	Ds Facon (Robert)
Alcastus	Ds Goodin (John or Ralph)
Orminus	Hackluit (Edmund)
Syrenus	Ds Greeke (Thomas)
Nisus	Mr Chappell (John)
Armindus	Mr Coote iunior (William)
Caelia	Mr Wallpoole (John)
Chloris	Stubbes (Edmund)
Lycida	Ds Hackett (John)
Florinda	Chester (Grenado)
Elpinus	Mr Hunt (Josias or Roger)
Menalcas	Mr Sleepe (Anthony)
Coccadorus	Ds Gooldfinch (Thomas)

NOTE: TCL: R.3.9 has been chosen as base text because of its apparent authority among cast lists: see note to *Labyrinthus* cast list (p 950). TCL: O.3.4 has 'Mr Walpoole iunior,' 'Mr Hunt iunior,' and 'Falcon.'

Melanthe

SPONSOR: Trinity College DATE: 1614–15

SOURCE: Folger: J.a.2

OTHER CAST LIST: Bodl.: Rawlinson 4° 253 (printed book)

Palemon	Mr Clarke (Matthew)
Serranus	Sir Pears (Stephen)
Montanus	Holmes (Walter)
Melidorus	Mr Chappell (John)
Alcinus	Sir Stubs (Edmund)
Sylveria	Thorndicke (Herbert)
Melanthe	Mr Darcy
Nicander	Mr Goldfinch (Thomas)
Ermilla	Peacke (Humphrey)
Glaucus	Simons (Martin)
Leoniscus	Mr Sleepe (Anthony)
Cervinus	Hacluit (Edmund)
Altaeus	Sir Wilson (George, John, or Timothy)

NOTE: Folger J.a.2 has been chosen as base text because it contains thirteen names while the Bodleian printed book contains but ten.

Ignoramus (1 and 2)

SPONSOR: Clare College DATE: 1614–15

SOURCE: Bodl.: Rawlinson D.1361

OTHER CAST LISTS: EML: Sancroft Library printed book S11.5.63; EML: 330.7.111 (printed book); BL: Harley 6869; BL: Harley 7042 (Baker 15), p 479

Theodorus	CL Mr Hutchinson (William)
Antonius	CH Mr Hollis (Denzil)
Ignoramus	CL Mr Perkinson (Thomas Parkinson)
Dulman	QU Mr Towers (John)
Musaeus	CL Mr Perient (Humphrey?)
Pecus	CL Mr Parker (Thomas or William?)
Torcol	CL Mr Bargar (Thomas Bargar or Isaac Bargrave)

Rosabella	QU Mr Morgan (Thomas)
Surda	QU Mr Compton (Spencer)
Trico	CL Mr Lakes (William)
Cupes	PB Mr Mason (Edmund)
Polla	CL Ds Chesham (Thomas)
Cola	GC Mr Wake (Thomas)
Pyropus	(GC) Mr Wake (Thomas)
Nauta Gallicus	CL Thorogood (Francis)
Nauta Anglicus	PB Mr Mason (Edmund)
Bannacar	CL Ds Loue (Richard)
Dorothea	QU Norfolke (Henry Norford)
Vince	QU Mr Compton (Spencer)
Nell	QU Turner (John)
Richardus	(CL) Graine (Roland)
Fidicen	(CL) Kennarde (George)
Caupo	CL Thorogood (Francis)
Cursor	QU Mr Compton (Spencer)
Equiso	(PB) Mr Mason (Edmund)
Musarum Caballus Dauus viz Dromo	(CL) Mr Lakes (William)

NOTE: Bodl.: Rawlinson D.1361 has been chosen as base text because it contains five more actors' names than BL: Harley 6869 or any other source; however, the following corrections have been made from Harley 6869: among character names, Torcol for Tonol; and among actors' names, Hutchinson for Thitctinson, Perient for Parker corrected to Perient, Kennarde for Rinnarde, and Norfolke for Norsfolk. The three last names on the list are headed 'Prologus prior: Interlocutores.'

Smith tentatively identifies the Hutchinson who played in *Ignoramus* as James (Venn (1)), while Venn positively identifies him as Charles (1); see, however, Appendix 4, 1624.

Fraus Honesta

SPONSOR: Trinity College DATE: 1618–19

SOURCE: EML: 185(3.1.17)

OTHER CAST LIST: TCL: R.17.10

Cleomachus	Ds Loyde (Robert)
Diodorus	Ds Fairfax (Peregrine)

Callidamus	Mr Stubbe (Edmund)
Ergasilus	Ds Hackluitt (Edmund)
Perillus	Vincent (Thomas)
Chrisophilus	Mr Chauncy (Charles)
Cuculus	Ds Alcocke (William)
Onobarus	Ds Lawe (Matthew)
Nitella	Valence (John)
Floretta	Drywoode (George)
Misogamus	Mr Delawne
Canidia	Tutesham (Zachary)
Tres vigiles	Elrington (Edward)
	Cunningham
	Blackhall (Alexander)

NOTE: EML: 185(3.1.17) has been chosen as base text because it identifies many more names by title than TCL: R.17.10. Other differences between the two cast lists are limited to minor spelling variants.

Fucus Histriomastix

SPONSOR: Queens' College DATE: 1622–3

SOURCE: Lam.: 838

Ingenium	Sr Eales (Thomas)
Iudicium	Sr Potter (Richard)
Comœdia	Stanino (James)
Ballada	Mr Beck (Edward?)
Philomathes	Ds King (James or Thomas)
Villanus	Ds Vincent (Peter)
Plausus	Ds Chandler (Daniel)
Hirsutus	Hawsted (Peter)
Mimus	Higham (Thomas)
Fucus Histriomastrix	Mr Ward (Robert)
Cornelius	Ds Clouel (Henry?)
Ægidius	Sr Chandler (Daniel)
Probus	Ds Wiersdaile (John)
Prudentia	Ds Butler (Andrew)
Temperantia	D King (Thomas or James)
Ignavia	Stratton (John)
Invidia	Bell (Richard)
Calumnia	Higham (Thomas)

NOTE: Of the several students surnamed King then resident at Queens', only James and Thomas seem to have been BAS at the time of this play. Henry Clovel was not BA until 1623–4.

Loiola

SPONSOR: Trinity College DATE: 1622–3

SOURCE: TCL: R.17.9

OTHER CAST LISTS: Durham Cathedral, Dean and Chapter Library: Hunter 26, Item 1; Folger: V.b.222, f 165v (*rev*); Hun.: RB 247656; YUL: MS Vault/Shelves/Plays, Item 3

Gaudentius
Philander
Dromo
Martinus
Musonius
Nebbia
Mutus seu Faustinus
Acheron
Lauerna
Scarabæus
Cælia
Loiola
Iodocus
Mounsier Michael
Capitano Vander Pons
Nicholas Machiauellus
Loiola
Xauerius
Mariana
Aquauiua
Personius
Campianus
Cæca obedientia
Pseudomiraculum
Regicidium
Index expurgatorius
Æquiuocatio
Arrogantia

Mr Rhodes (John)
Thornton (Thomas?)
Edgly (George)
Mr Alcock (William)
Powel (Thomas)
Mr Goring (George?)
Mr Bulkley
Sr Mercer (Francis)
Harrison (John)
Mr Hackluit (Edmund)
Dighton (William)
Mr Hinton (Samuel)
Sr Legat (John)
Sr Hersent (Peter)
Cartwright (Thomas)
Mr Ra(msey) (Robert)
Mr Geares (John)
Sr Iones (Robert?)
Priest (Henry)
Mr Stasmore (Thomas Staresmore?)
Mr Oxford
Mr Nelham
Williams
Mr Dalton
Mr Coot (Charles)
Mr Goring (George?)
Keamish
Harding

NOTE: TCL: R.17.9 has been chosen as base text because it is the most complete of all lists and is a manuscript, whereas its closest competitor for completeness, Hun.: RB 247656, is a printed book. Ramsey, reduced to 'Ran' by cropping, has been restored by reference to the latter and to the Durham manuscript.

Of the first fifteen persons in this cast list – Rhodes through Cartwright – fourteen are readily identifiable in Venn. Of the last thirteen, most are not found in Venn, but seem rather to have been members of the college musical establishment. Mr Ramsey, who played Nicholas Machiavellus, stands by himself in the list, while the remaining twelve are divided into two groups of six names each, representing the Chorus of Jesuits and the Chorus of Jesuit 'Virtues.'

Robert Ramsey, who later became college organist and master of the choristers, was on the Trinity staff from at least as early as 1615–16. He is a well-known composer, and is listed in *New Grove*.

Mr 'Geeres' appears in TCA: Senior Bursar's Accounts 1617–18 and 1620–1 as a recipient of £8 per annum for musical services to the college (SBA 1618, f 322; 1621, f 347v). A singing man, he is almost certainly to be identified with the John Geares who was a lay clerk at King's College from 1622–3 through 1625–6, when he appears in the Mundum Book for the last time. 'Joh*n* Geeres,' probably the same man, supplicated for the Mus. D. degree from King's on 20 June 1623 (Venn). He is listed under this name in *New Grove*.

A 'Mr Preist' was a singing man at Trinity College in 1636–7 (SBA, f 8v). Much earlier, in 1614–15 (Junior Bursar's Accounts, f 369v), occurs a payment of 45s 'to Preist the paynter for spanishe white and size for the Chappell': the following year, on 24 November 1615, the college seniority decreed 'y*a*t Preistes sonne shall succeede in ye next (*ie*, 'voyde place') followeinge' (TCA: Old Conclusion Book, p 60). This latter Preist may thus have been the son of the painter, who is also recorded in an incident of 1635–6 (p 660). Alternatively, he may have been a son of the barber celebrated in the Trinity College play *Preist the Barber* (Appendix 6:1). Perhaps the same Preist was the chorister listed in 1620–1 (SBA 1621, f 347v). Finally, a Henry Preist matriculated as pensioner from Trinity College in 1622.

One 'Iohnes' was elected chorister on 27 January 1618–19 (Old Conclusion Book, p 76); in 1620–1 'Iones' and Preist were two of ten Trinity College choristers (SBA 1621, f 347v). Probably this was the Robert Jones who matriculated from Trinity in 1617, received a BA in 1620–1, and an MA in 1626 (SBA 1621, f 347v).

One 'Chemish' was a singing man at Trinity College in 1639–40 (SBA, f 23).

'Thomas Staresmore' was chosen as a singing man 24 January 1614 (Old Conclusion Book, p 38), and remained through at least 1620–1 (SBA, f 347v). From 1622–3 until his death in 1644 he was a lay clerk at King's College. The inventory at the time of his death (VCP) includes books, musical instruments, and a desk. One of his sons, also Thomas, held a Trinity College choristership.

(Notes compiled from Venn; *New Grove*; Payne, 'Instrumental Music at Trinity

College, Cambridge, *c* 1594–*c* 1615: Archival and Biographical Evidence,' *Music & Letters*, 68 (1987), 128–40; Ian Payne, 'The Musical Establishment at Trinity College, Cambridge, 1546–1644, *CAS: Proceedings*, 74 (1987, for 1985), 53–69; and from information supplied by Mr Payne.)

Paria

SPONSOR: Trinity College DATE: 1627–8

SOURCE: EML: 68(1.3.16)

Tiberius	Mr Bristoe (Litton)
Astraea	Fotherbye (Charles)
Flauia	Bacon (Richard?)
Lidonia	Shawe (George)
Archaicus	Mr Hearsante (Peter)
Fuluius seu Fulgentius	Mr Thorneton (Thomas)
Lesbia	Winkefeilde (Thomas)
Petructius	Munseye (William)
Eleaser	Ds Loe (William)
Nicholaus	Mr Wincop iunior (John)
Iodocus	Mr Horseye (George)
Babyla	Ds Swan (John or Thomas)
Phrygio	Wiatte (Dudley)
Asellio	Mr Mercer (Francis)
Brylla	Rilye (Thomas)
Mysis	Snead (William)
Prologue	Mr Suckline (John?)
Argumentum	Mr Driwood (George)

Versipellis (text lost)

SPONSOR: Queens' College DATE: 1631–2?

SOURCE: Nichols, *History ... of Leicester*

Ds Bryant (Oliver?)
Flout (John)
Ds Woodhall (Horatio Woodhouse?)
Ds Bea-Richards (Edward Beale?)
Freear (Michael)

Ds Rogers (Samuel)
Mr Harflett (Charles)
Iocelin (Simon)
Overton (Richard)
Mr Kemp (Edward)
Mr Rogers (John)
Ds Cantrell (Thomas)
Ramsbottom (Thomas)
Ds Johnson (William)
Hemson
Bradler (Peter Bradley)
Wills (William Wells)
Ds Carlisle (Thomas)
Person (John)
Pestell (Thomas)
Ds Allen senior (Robert or Thomas)
Crofts (William)

NOTE: This cast list survives only in an antiquarian transcription giving actors' names but no character names. The name 'Bea-Richards' presents a problem, and it is difficult to identify the person to whom it refers.

The Rival Friends

SPONSOR: Queens' College DATE: 1631–2

SOURCE: BL: 644.b.45 (printed book)

Sacriledge Hooke — Mr Brian (Richard)
Pandora — Mannering (?)
Mistris Vrsely — Romsbotom (Thomas)
Iacke Loueall — Sr Rogers (Samuel)
Constantina — ⟨.⟩r Lin
Lucius — Mr Kempe (Edward)
Bully Liuely — Mr Stanninow (James)
Terpander — Sr Hills (Heigham, John, or Ralph)
Anteros — Mr Hausted (Peter)
Laurentio — Sr Cantrel (Thomas)
Endymion — Mr Cotterel (Charles)
Isabella — Freer (Michael)
Stipes — Mr Rogers (John)

Placenta	Piercen (John)
Merda	Tiffin (Benjamin)
Nodle Emptie	Mr Harflet (Charles)
William Wiseacres	Mr Hards (Peter)
Mr Mungrell	Sr Woodhouse (Horatio)
Hammershin	Hausted (William)
Zealous Knowlittle	Kidbie (John)
Tempest All-mouth	Richardson (Joseph or Lambert)
Arthur Armestrong	Hausted (William)
Stutchell Legg	Sr Carlile (Thomas)
Ganimed Fillpott	Hills (Heigham, John, or Ralph)
Hugo Obligation	Slate (Edward Slater?)
Prologue	Mr Chaundler (Daniel)
Boy	Rogers (Samuel)

NOTE: The printed cast list is annotated with a list of actors' titles and names in the left margin and a more selective but more heavily annotated list in the right margin. Only the list in the left margin is reproduced here; some given names, however, are supplied from the list in the right margin. For a description of the complete list, see Laurens J. Mills (ed), *Peter Hausted's The Rival Friends*, Indiana University Publications, Humanities Series, 23 (Bloomington, 1951), 122.

Valetudinarium

SPONSOR: Queens' College DATE: 1637–8

SOURCE: SJL: S.59(444)

Algidius	Mr Wells (William)
Minulus	Marsh (Richard or Tobias)
Mirabella	Mr Frear (Michael)
Archiater	Ds Iones (John)
Urinulus	Richardson (John)
Nonaria	Lightfoot (George)
Winifreda	Maldon (Daniel)
Magniticus	Mr Iohnson (William)
Ucalegon	Ds Whitloe (Edward)
Cordelia	Whitehead (Jasper)
Perilupus	Ds Stanhop (George)
Bubonius	Ds Lynsell (Thomas)
Theotimus	Ds Sleighton (Robert)

Phythiolus	Mr Rogers (Samuel)
Ipswichus	Mr Walpole (Arthur)
Linna	Sandall (Benjamin)
Molossus	Mr Pestill (Thomas)
Coquus	Whiniates (Robert)

APPENDIX 8
Chronological List of College Performances

The following table presents a chronological list of plays, disguisings, shows, and other college performances whose dates can be established with some degree of certainty. The information is presented in five columns:

1 Year
2 Date
3 College (or other auspices)
4 Type
5 Title, author, producer

Titles (where known) are presented in italics. Authors' names are marked with a double dagger(‡); where the author is also the producer, the name appears only once, marked with two double daggers. Unmarked surnames in column five are those of producers.

The Records constitute the primary source of the abstracted information; the next most important sources are Appendixes 3, 6, and 7. The Index should be consulted for details not found quickly in at least one of these four sources. (Note: information for a performance is sometimes to be found in records of the year following the date of performance.)

1456–7	Christmas	KC	disguising	Lemster & Roche
1458–9		KC	disguising	Ordew & Well
1465–6		KC	play/s	Goldyng
1466–7		KC	disguising	Raynold & Argentine
1467–8	Christmas	KC	disguisings	Barbour
1468–9	2 February	KC	play/s	
1468–9	2 February	KC	disguisings	Bennet
1469–70	Christmas	KC	play	Smith
1473–4	Christmas	KC	play/s	Smith, Wenslow
1476–7	Christmas	KC	play	Wheteley
1482–3	Christmas	KC	plays	Goldyng & Suthey
1484–5	2 February	KC	disguising/s	
1489–90	Christmas	KC	disguisings	Watson

1496–7	Christmas	KC	plays	Scalis
1498–9	Christmas	KC	plays	Carvanell
1499–1500	Christmas	KC	plays	Wyltun
1503–4		KH	play?	
1506–7	Christmas	KC	play	Barrett
1507–8	Christmas	KC	play/s	Ray
1507–8		KH	play?	
1508–9	Christmas	KC	play	Stephins
1508–9		KH	play?	
1509–10	Christmas	KC	play/s	Erlich
1510–11	Christmas	KC	play	West
1510–11		KH	comedy	Terence‡
1516–17		KH	play	Terence‡ Thrope
1518–19	Christmas	KC	play/s	Toche
1521–2		SJ	play requested	Fisher‡
1522–3		QU	comedy	Plautus‡ Smith
1522–3?		TH?	comedy	*Miles Gloriosus* Plautus‡
1524–5		KC	plays	Aldrich
1524–5		SJ	play	
1527–8		SJ	play?	
1530–1		CH	play?	
1531–2		CH	play	
1532–3		CH	play	
1533–4		CH	plays	
1534–5		CH	plays	Townley
1534–5		SJ	comedy	Wade
1534–5		SJ	dialogue	Hatcher
1534–5		SJ	play	Terence‡ Cheke
1534–5		SJ	plays	Redman
1535–6	Christmas	KC	plays	Ayre
1535–6?	winter	SJ	Greek comedy	*Plutus* Aristophanes‡ Cheke & Smith
1536–7	Christmas	KC	plays	Rivett
1536–7		QU	play	Smith
1537–8		CH	tragedy	
1537–8		SJ	comedies	

1537–8		SJ	Greek dialogue	
1538–9		SJ	comedy	Plautus‡
1538–9		SJ	Greek comedy	
1538–9		SJ	tragedy	
1539–40		CH	plays	Cawthorn
1539–40		SJ	Greek comedy	
1539–40		SJ	Latin tragedy	*Absalom*
				Watson‡‡
1540–1		QU	comedies	Ponet
1540–1		SJ	comedies	
1541–2		KC	plays	
1541–2		QU	comedy	Perne
1542–3		QU	dialogue	*Thersites*?
				Ravisius Textor‡
				Perne
1542–3		SJ	plays	
1543–4		QU	comedy?	
1544–5		CH	tragedy	*Pammachius*
				Kirchmayer‡
1544–5	Christmas	KC	play	
1544–5		SJ	plays	
1545–6	Christmas	KC	plays	Perkyn
1545–6		QU	comedies	Perne & Yale
1546–7		CH	play	Perpoynte
1546–7		QU	comedies	*Laelia Modenas*?
				Yale, Alexander, & Hutton
1547–8	Christmas	CH	play	
1547–8		QU	play	*Adelphoe*
				Terence‡
				Harrison?
1547–8		QU	play	*Heli*
				Ziegler‡
1547–8		QU	play	*Eunuchus*
				Terence‡
				Stokes
1547–8		QU	play	*Persa*
				Plautus‡
1547–8?		TC	Greek comedy	*Peace*
				Aristophanes‡
				Dee
1548–9		CH	play?	

1548–9	Christmas	KC	play	
1548–9		QU	play	*Poenulus*
				Plautus‡
				Yale
1548–9		QU	play	*Hypocrisis*
				Gnapheus‡
				Gascoigne
1548–9		QU	play	May
1548–9	Christmas	SJ	plays	
1549–50		QU	comedy	Raymond
1549–50		TC	play	Cockrofte
1549–50		TC	play	Thulace
1549–50		TC	play	Atkinson
1549–50		TC	play	Style
1550–1		CH	play	*Gammer Gurton's Needle*?
				Stevenson‡‡
1550–1		CC	play	
1550–1		QU	play	Barnard
1550–1		QU	play	Robinson
1550–1		QU	play	Joscelyn
1550–1		TC	play	Nevyson
1550–1		TC	play	Thulace
1550–1		TC	play	Atkinson
1551–2		CH	play	Stevenson
1551–2		QU	tragedy	Joscelyn
1551–2		QU	play	May
1551–2		TC	play	Godsalve
1551–2		TC	play	*Trojan Women*
				Seneca‡
				Malham
1551–2		TC	play	*Menaechmi*
				Plautus‡
				Rudd
1552–3		CH	play	Stevenson
1552–3	Shrove Tuesday	CH	tragedy	
1552–3		CC	comedy	
1552–3		KC	play	*Hippolytus*
				Euripides‡
				Threkeld, Temple, & Day
1552–3		QU	comedy	Robinson
1552–3		QU	tragedy	Thorpe
1552–3	1 January	TC	show	bachelors & scholars

1552–3		TC	show	Style
1552–3	5 January	TC	show	Allyngton
1552–3	2 February	TC	show	
1553–4		CH	English? play	Stevenson
1553–4	Christmas	CH	Latin play	Percivall
1553–4		CC	play	Burr ?
1553–4		CC	comedy	
1553–4		QU	dialogue	May
1553–4		QU	tragedy	May
1553–4		QU	comedy	*Stichus* Plautus‡ Robinson
1553–4	Christmas?	TC	show	Wendon
1553–4	Christmas?	TC	show	Etherington
1553–4		TC	comedy	Reynolds
1553–4	Christmas?	TC	show	Oxenbridge
1553–4	Christmas?	TC	show	Newton
1553–4	Christmas?	TC	show	Hutton
1553–4	Christmas?	TC	show	Style
1553–4	Christmas	TC	show	*Anglia Deformata*
1554–5		CH	play	Taylor
1554–5		QU	play	*Eunuchus* Terence‡ May
1554–5		QU	play	*Poenulus* Plautus‡ Beaumont
1554–5		TC	show	Christopherson
1554–5		TC	comedy	*De Crumena Perdita* Oxenbridge & Hutton
1555–6		CH	plays	
1555–6		CH	show	
1555–6	Christmas	KC	plays	Lodge
1555–6		SJ	dialogue	Taylor
1555–6		TC	play	Foster
1555–6		TC	play	Speyght
1555–6		TC	play	Blythe
1555–6		TC	play	Mettam?
1555–6		TC	play	Atkinson
1556–7		SJ	play	Lakyn
1556–7	1 January	TC	show	*Winning of an Hold* Barley, Gray, & Boyes

1556–7	7 January	TC	comedy	*Rudens* Plautus‡ Oxenbridge
1557–8		CC	comedies	
1557–8		QU	play?	
1557–8		TC	show	Hawes
1557–8		TC	show	Longe
1557–8		TC	play	Shacklock
1558–9		TC	play	
1558–9		TC	show	Shacklock & Redman
1558–9		TC	play or show	Mettam?
1558–9		TC	play or show	Legge & West
1558–9		TC	play or show	Laycoke
1559–60		CH	play	Chaderton
1559–60		CH	play	Stevenson
1559–60		SJ	play	
1559–60		TC	show	Laycoke
1559–60		TC	tragedy	bachelors
1559–60		TC	tragedy	*Oedipus* Seneca‡ Oxenbridge
1559–60		TC	English plays	Abithell
1559–60		TC	comedy	Beaumont
1559–60		TC	play	*Mostellaria* Plautus‡ Hawes
1559–60		TC	play	*Sapientia Solomonis* Birck‡ Penny
1559–60		TC	tragedy	*Hecuba* Euripides‡ Redman
1560–1	11 February	KC	play	
1560–1		QU	show/spectacle	
1560–1		TC	show	Penny
1560–1		TC	play	*Amphitruo* Plautus‡ Newton
1560–1		TC	play	*Trojan Women* Seneca‡ Hudson

1560–1		TC	tragedy	*Medea* Seneca‡ Legge
1560–1		TC	comedy	*Acolastus* Gnapheus‡ Baret
1560–1		TC	show	Parkinson
1560–1		TC	show	Lewes
1560–1		TC	show	Valinger
1560–1		TC	show	Brittan
1560–1		TC	show	Abithell
1561–2		CH	play	Chaderton
1561–2		JE	plays	
1561–2		KC	play	*Thebais*? Browne‡
1561–2		KC	play	
1561–2		QU	shows/spectacles	
1561–2		QU	comedy	Rastall
1561–2		QU	comedy	Igulden
1561–2		SJ	plays	
1561–2	Christmas	TC	plays	
1562–3		JE	play	*Adelphoe* Terence‡
1562–3		JE	play	*Curculio* Plautus‡
1562–3		PH	plays	
1562–3		QU	comedy	Tower & Some
1562–3		QU	play	Sole
1562–3		QU	comedy	Rockray
1562–3		QU	comedy	Lynforde
1562–3		QU	comedy	Igulden
1562–3		TC	play	*Pseudolus* Plautus‡ Shacklock
1562–3		TC	play	*John the Baptist* Bale or Buchanan‡? Chapman & Parkinson
1562–3		TC	play	*Christus Triumphans* Foxe‡ Browne & Wilkinson

1562–3		TC	play	*Adelphoe* Terence‡ Legge & Bingham
1562–3		TC	play	*Phormio* Terence‡ Waller (& Rudd?)
1563–4		CH	show	
1563–4		CH	plays	
1563–4		JE	comedy	*Eunuchus* Terence‡
1563–4	6 August	Univ	comedy	*Aulularia* Plautus‡ Kelke *et al*
1563–4	7 August	KC	tragedy	*Dido* Halliwell‡ Browne
1563–4	8 August	KC	play	*Ezechias* Udall‡ Browne
1563–4	9 August	Univ	Latin tragedy (not performed)	*Ajax Flagellifer* Sophocles‡
1563–4	10 August		masque (Hinchingbrooke)	*Masque Before Elizabeth* students
1563–4		QU	comedy	Lynforde
1563–4		TC	play	*Trinummus* Plautus‡ Cartwright
1563–4		TC	play	Legge & Forde
1563–4		TC	play	*Bacchides* Plautus‡ Browne & Cooke
1563–4		TC	play	Wilkinson
1563–4		TC	play	Parkinson & Powell
1564–5	Christmas	JE	dialogue	
1564–5	Christmas	JE	show	
1564–5		QU	comedy	Tower
1564–5?		SJ	plays	
1564–5		TC	play	*Stichus* Plautus‡ Legge & Powell
1564–5		TC	play	Wilkinson & Cooke

1564–5	TC	play	*Philanira* Roillet‡? Gibson & Davyd
1564–5	TC	show	Redman
1565–6	TC	play	*Asotus* Macropedius‡ Browne
1565–6	TC	play	*Asinaria* Plautus‡ Legge & Gibson
1565–6	TC	play	*Crumenaria* Powell & Dunning
1565–6	TC	play	*Menaechmi* Plautus‡ Gilpin & Bill
1566–7	TC	play	*Jephthes* Buchanan‡? Legge
1567–8	CH	play	
1567–8	CH	show	Wright
1567–8	JE	plays	
1567–8	JE	show	Forth
1567–8	PH	plays	Perne
1567–8	TC	play	Redman & Stanhope
1567–8	TC	play	Aldrich & Wilkes
1568–9	JE	play	Day
1568–9	JE	play	Wood
1568–9	SJ	show	Hayt & Ellis
1568–9	SJ	plays	
1568–9	TC	play	Redman
1568–9	TC	play	Stanhope & Doddinge
1569–70	TC	play	Bedwell & Ashburne
1570–1	TC	play	Gibson
1570–1	TC	play	Gilpin
1570–1	TC	play	Wilkes
1570–1	TC	play	Stanhope
1570–1	TC	play	Doddinge
1570–1	TC	play	Cosin & Bennet
1571–2	PH	comedy	
1572–3	PH	comedies	
1572–3	QU	comedies	

1572–3		TC	play	Farrand
1572–3		TC	play	
1573–4		QU	play	
1573–4		QU	comedy	
1573–4		TC	play	bachelors
1573–4		TC	play	
1575–6		CC	show	Thaxter
1575–6		PH	plays	
1575–6		QU	play	scholars
1575–6		SJ	plays	
1576–7		CC	comedy	
1576–7		QU	play	Wilkinson
1577–8		CC	comedies	Norgate
1577–8	Christmas	JE	comedy	Wilshawe
1577–8	late July	Univ?	play (Audley End)	
1578–9		CC	comedies	
1578–9		GC	play	
1578–9		KC	plays	Bill
1578–9		KC	show	
1578–9?		SJ	play	*Hymenaeus*?
1578–9		SJ	tragedy	*Richardus III* Legge‡‡
1578–9		TC	plays	
1579–80		JE	comedy	*Bacchides* Plautus‡ Wilshawe
1579–80		QU	comedy	bachelors
1579–80		SJ	play	Stanton
1580–1		TC	play	Sledd
1580–1	6 February?	TC	comedy	*Pedantius* Forcett‡‡
1580–1		TC	play	Talboyes
1581–2		CC	comedy	
1581–2		JE	comedy	*Puer Vapulans* Murgatroid‡‡
1582–3		CC	plays	
1582–3		PB	satire	Mudd‡‡
1582–3		SJ	tragedy	
1582–3		TC	plays	
1583–4		SJ	comedy	*Persa* Plautus‡

1583–4		TC	comedy	Palmer
1583–4		TC	comedy	Farrand
1585–6?		CL	satire	*Tarrarantantara*
1585–6		PB	plays	
1585–6		PH	satire	*Duns Furens*?
1585–6?		SJ	satire	*Terminus et Non Terminus*? Nash & another‡‡
1585–6		TC	play	*Mostellaria*? Plautus‡ Sledd
1585–6		TC	play	Farrand
1586–7		SJ	plays	
1586–7		TC	plays	
1588–9		TC	plays	
1589–90		TC	comedies	Milner
1590–1		TC	comedy	Thompson
1590–1		TC	comedy	Boulton
1591–2		QU	comedy	*Miles Gloriosus*? Plautus‡ Meriton
1591–2?		TC	tragedy	*Roxana* Alabaster‡
1592–3		KC	comedies	
1593–4?		QU	comedy	
1594–5		KC	comedies	
1594–5		QU	play	
1594–5	1 March	QU	comedy	*Laelia* Montaigne & Meriton‡‡?
1594–5		SJ	show	
1594–5	26–8 February	TC	comedies	Sledd?
1594–5	26–8 February	TC	tragedy	Sledd?
1595–6		JE	show	Robinson
1595–6		KC	comedy	
1595–6		QU?	comedy	*Fatum*
1596–7		CC	comedy	Butts
1596–7?		SJ	play	*Hispanus* Morrell or Pratt‡?
1596–7	13 January	SJ	play	*Silvanus*
1597–8	9 December	SJ	comedy	*Machiavellus*?
1598–9	Christmas	JE	comedy	

1598–9		KC	comedy	
1598–9?	Christmas?	SJ	play	*Parnassus I*
1598–9		TC	comedy	
1598–9?	7 January	TC	comedy	*Leander* (1) Hawkesworth‡‡
1599–1600?		CL	play	*Club Law* Ruggle‡?
1599–1601?	Christmas	SJ	play	*Parnassus II*
1601–3?	Christmas	SJ	play	*Parnassus III*
1602–3		TC	comedy	*Leander* (2) Hawkesworth‡‡
1602–3		TC	comedy	*Labyrinthus* Hawkesworth‡‡
1603–4?		KC	pastoral	*Pastor Fidus*
1604–5?		TC	play	*Locus, Corpus, Motus*
1605–6?		SJ	play	*Zelotypus*
1606–7	20 February	KC	English comedy	Fletcher?
1606–7		KC	English comedy	
1608–9		TC	comedies	
1609–10		TC	play	*Andria* Terence‡
1610–11	5 February	TC	comedy	
1610–11	6 February	TC	comedy	
1610–11?		TC	comedy	*Preist the Barber*
1611–12		CL	comedy	
1611–12	27 February	TC	comedy	*Adelphe* (1) Brooke‡
1611–12	27 February	TC	comedy	*Sycophanta*
1612–13?		TC	comedy	*Cancer*
1612–13	2 March	TC	play	*Adelphe* (2) Brooke‡‡
1612–13	3 March	TC	play	*Scyros* Brooke‡‡
1613–14	Christmas	CC	comedy	
1613–14		JE	play?	
1613–14	Audit	TC	comedy	bachelors
1613–14	24 March	TC	comedy	Byng
1614–15	7 March	SJ	Latin comedy	*Æmilia* Cecil‡‡
1614–15	8 March	CL	Latin comedy	*Ignoramus* (1) Ruggle‡‡

1614–15	9 March	TC	English comedy	*Albumazar* Tomkis‡‡
1614–15	10 March	TC	Latin pastoral	*Melanthe* Brooke‡‡
1614–15	13 March	KC	English comedy	*Sicelides* Fletcher‡‡
1614–15	13 May	CL	Latin comedy	*Ignoramus* (2) Ruggle‡‡
1615–16		GC	comedy	*Euribates*? Cruso‡?
1615–16	Audit	TC	comedy	
1615–16	2 February	TC	show	
1615–16	3–9 February	TC	show	
1615–16	12 March	TC	Latin comedy (Royston)	*Susenbrotus* Chappell‡‡?
1617–18	Christmas	SJ	Latin comedy	*Stoicus Vapulans*
1618–19	10 February	TC	Latin comedy	*Fraus Honesta* (1) Stubbs‡‡
1619–20	Christmas	SJ	Latin comedy	Barret‡‡
1620–1		TC	comedy	Coote‡‡
1621–2		CC	English play	Hull‡‡
1621–2		CC	English play	Brodrib‡‡
1622–3	31 January	CC	English play	
1622–3		JE	comedy	
1622–3	26 February?	QU	comedy	*Fucus Histriomastix* (1) Ward‡‡
1622–3	26 February?	TC	play	*Loiola* (1) Hacket (& Stubbs?)‡ Stubbs
1622–3	12 March	TC	play	*Loiola* (2) Hacket (& Stubbs?)‡ Stubbs
1622–3	13 March?	QU	Latin comedy (Newmarket)	*Fucus Histriomastix* (2) Ward‡‡
1624–5	10 December?	TC	comedy (not performed)	
1626–7?	1 November?	TC	comedy	*Aristippus* Randolph‡‡
1627–8		QU	comedy	Edmunds
1627–8	1 November?	TC	comedy	*The Conceited Pedlar* Randolph‡‡

1627–8	3 March	TC	comedy	*Paria* Vincent‡ Vincent?
1627–8		TC	comedy	Worlech?
1628–9	24 September	TC	comedy	*Fraus Honesta* (2) Stubbs‡‡
1629–30		QU	comedy	*Senile Odium*? Hausted‡ Hausted?
1631–2	7 March	TC	Latin play (not performed?)	*Versipellis?* Pestell‡‡?
1631–2	19 March	QU	comedy	*The Rival Friends* Hausted‡‡
1631–2	20 March	TC	play	*The Jealous Lovers* Randolph‡‡
1633–4		QU	comedies	
1635–6	4 February	TC	Latin comedy	*Senilis Amor*?
1635–6	5 February	TC	comedy	a boy‡
1637–8	6 February	QU	comedy	*Valetudinarium* Johnson‡‡
1637–8	2 February	TC	comedy	*Naufragium Joculare* Cowley‡‡
1639–40		TC	comedy	Nicols
1641–2	12 March	TC	comedy	*The Guardian* Cowley‡‡

APPENDIX 9
College Plays by Non-Cambridge Authors

Classical play titles named in the Records are listed in the Index and cross-referenced to their authors; because classical plays were available in numerous manuscripts and printed editions, no bibliographical information is offered here. The following notes concern plays by sixteenth-century authors which were performed in Cambridge colleges. The earliest such play, *Thersites*, was performed in 1542–3, the latest, *Jephthes*, in 1566–7. (A humanistic translation of a classical play may have been put on in 1559–60: see p 208 and endnote.) Many of the plays are discussed by Lily B. Campbell, *Divine Poetry and Drama in Sixteenth-Century England* (Berkeley and Los Angeles, 1959). Only such references as are necessary to establish basic identifications are given here.

References cited:

Adams: H.M. Adams (comp), *Catalogue of Books Printed on the Continent of Europe, 1501–1600, in Cambridge Libraries*, 2 vols (Cambridge, 1967).

BLC: *The British Library General Catalogue of Printed Books to 1975* (London, 1979–87).

BNC: *Catalogue général des livres imprimés de la Bibliothèque Nationale* (Paris, 1897–1981).

Bradner: Leicester Bradner, 'List of Original Neo-Latin Plays Printed before 1650,' *Studies in the Renaissance*, 4 (1957), 55–70.

Creizenach: Wilhelm Creizenach, *Geschichte des Neueren Dramas*, 2nd ed, 3 vols (Halle, 1911–23).

L-G: E.S. Leedham-Green, *Books in Cambridge Inventories: Book-Lists from Vice-Chancellor's Court Probate Inventories in the Tudor and Stuart Periods*, 2 vols (Cambridge, 1986); all page references below are to vol 2.

McFarlane: I.D. McFarlane, *Buchanan* (London, 1981); references are to numbered list in Appendix A.

Shaaber: M.A. Shaaber, *Check-list of Works of British Authors Printed Abroad, in Languages other than English, to 1641*, Bibliographical Society of America (New York, 1975).

Acolastus, by Willelm Gnapheus (called Fullonius)

PERFORMANCE HISTORY: Trinity College, 1560–1

FIRST EDITION: *Acolastus. De filio prodigo comœdia Acolasti titulo inscripta, authore G. Gnapheo* (Antwerp, 1529)

REFERENCE WORKS: Bradner; Adams G775, etc

ALTERNATIVE SOURCE: *De filio prodigo comoedia, Acolasti titvlo inscripta, autore Guielmo Gnapheo*, in Willelm Gnaphaeus (ed), *Comoediae ac tragoediae aliqvot ex novo et vetere testamento desvmptæ* (Basel, 1541)

REFERENCE WORKS: Bradner; Adams G778

MODERN EDITION: G. Gnapheus, *Acolastus: A Latin Play of the Sixteenth Century*, W.E.D. Atkinson (ed), University of Western Ontario, Studies in the Humanities, 3 (London, Ont., 1964)

NOTE: L-G, p 386, lists five copies of *Acolastus*. Translated into English 1540 (*STC*: 11470).

Asotus, by George Macropedius

PERFORMANCE HISTORY: Trinity College, 1565–6

FIRST EDITION: *Asotus evangelicus, seu evangelica de filio prodigo parabola à Georgio Macropedio comice descripta* (Gerardus Hatardus: Bois le Duc, 1537)

REFERENCE WORKS: Bradner; *BLC*: 11712.aa.1 (2.) (defective; breaks off in act 1, scene 4). Second edition (Antwerp, 1540): *BLC*: 11712.b.42

Christus Triumphans, by John Foxe

PERFORMANCE HISTORY: Trinity College, 1562–3

FIRST EDITION: *Christus Trivmphans, comoedia apocalyptica: avtore Ioanne Foxo anglo. accessit, in Christvm trivmphantem, autoris eiusdem panegyricon.* (Basel, 1556)

REFERENCE WORKS: Bradner; Adams F811; Shaaber F180, etc

MODERN EDITION: *Two Latin Comedies by John Foxe the Martyrologist: Titus et Gesippus; Christus Triumphans*, John Hazel Smith (ed and trans), Renaissance Society of America, Renaissance Text Series, 4 (Ithaca, NY, 1973)

NOTE: Draft version is BL: Lansdowne 1045, ff 132–55v

Ezechias, by Nicholas Udall (lost)

PERFORMANCE HISTORY: King's College chapel, 1563–4

Heli, by Hieronymus Ziegler

PERFORMANCE HISTORY: Queens' College, 1547–8

FIRST EDITION: *Heli, siue Paedonothia, Tragœdia ex primo Samuelis desumpta, Hier. Zieglero autore*, in Johannes Oporinus (ed), *Dramata sacra, comoediae atqve tragœdiæ aliquot è veteri testamento desumptæ ... magna parte nunc primùm in lucem editæ*, vol 1 (Basel, 1547).

REFERENCE WORKS: Bradner; Adams D883

NOTE: Creizenach, vol 2, p 110, reports an edition of 1543

Hypocrisis, by Willelm Gnapheus (called Fullonius)

PERFORMANCE HISTORY: Queens' College, 1548–9

FIRST EDITION: Bradner records a copy of the first edition of 1544 in the Berlin Staatsbibliothek and another at Wölfenbüttel. Not in *BNC*, *BLC*, or Adams

Jephthes

PERFORMANCE HISTORY: Trinity College, 1566–7

NOTE: It is likely that this title refers either to *Jephthah* by John Christopherson or to *Jephthes* by George Buchanan. McFarlane (p 385, n 19) considers Buchanan's play an unlikely candidate, preferring Christopherson's. Christopherson, however, though a former master of Trinity College, had been a militant persecutor of protestants under Mary; the college may not have been eager to honour his memory with a revival of his play, whether in the Greek or the Latin version (see pp 904, 937).

Jephthes, by George Buchanan

FIRST EDITION: *Iephthes sive votum tragœdia* (Paris, 1554)

REFERENCE WORKS: Bradner; McFarlane 37; Shaaber B729. Second edition (1557): McFarlane 38, Shaaber B730

ALTERNATIVE SOURCE: *Iephthes, sive votum. tragoedia*, in George Buchanan, *Psalmorum Dauidis paraphrasis poetica, authore G. Buchanano. eiusdem Buchanani tragoedia Iephthes* (Paris, 1566?)

REFERENCE WORKS: McFarlane 125, Adams B1447, Shaaber B759. McFarlane, Adams, and Shaaber list numerous subsequent editions, including a securely dated edition of 1566 (McFarlane 126)

MODERN EDITION AND TRANSLATION: *George Buchanan Tragedies*, P. Sharratt and P.G. Walsh (eds) (Edinburgh, 1983)

NOTE: Discussed by McFarlane, pp 190–205. Smith, *College Plays*, p 103, suggests that Roger Ascham may have witnessed a performance of George Buchanan's *Jephthes* at this time (Records, 1539–40). L-G, p 108, lists one copy of the *Psalms* with *Jephthes*, along with eight copies of Buchanan's *Psalms* which may have included *Jephthes*.

John Babtiste

PERFORMANCE HISTORY: Trinity College, 1562–3

NOTE: Two candidates for this play are *Baptistes*, by George Buchanan, and *Johan Baptystes Preachynge*, by John Bale, who, although a Cambridge graduate, had left

Cambridge by the time he wrote this play. McFarlane (p 385, n 19) considers Buchanan's play an unlikely candidate (though written much earlier, it was not published until 1577). Bale's play implies a performance in English; though vernacular plays were not the norm, Trinity College did perform plays in English in 1559–60.

Baptistes, by George Buchanan

FIRST EDITION: *Baptistes, sive calvmnia, tragoedia* (London, 1577) (*STC*: 3969)

REFERENCE WORKS: Bradner; McFarlane 42. Many subsequent editions, including four in 1578: McFarlane 43, etc; Shaaber B712, etc

MODERN EDITION AND TRANSLATION: *George Buchanan Tragedies*, P. Sharratt and P.G. Walsh (eds) (Edinburgh, 1983)

NOTE: Discussed by McFarlane, pp 379–92.

Johan Baptystes Preachynge, by John Bale (in English)

LOST ORIGINAL: A brefe Comedy or Enterlude of Iohan Baptystes preachynge in the wyldernesse openynge the craftye assaultes of the hypocrytes with the gloryouse Baptyme of the Lord Jesus Christ. Compyled by Johan Bale, Anno M.D. XXXVIII.

EARLIEST SURVIVING EDITION: *The Harleian Miscellany 1* (London, 1744), 97–110

MODERN EDITION: Peter H. Happé, *The Complete Plays of John Bale*, vol 2 (Cambridge, 1986), 35–50; see bibliographic note, p 141

Pammachius, by Thomas Kirchmayer (called Naogeorgus)

PERFORMANCE HISTORY: Christ's College, 1544–5

FIRST EDITION: *Tragoedia nova Pammachius, autore Thoma Naogeorgo Straubingensi* (Basel, 1538)

REFERENCE WORKS: Adams N37; Bradner lists second edition (1539)

ALTERNATIVE SOURCE: *Tragoedia nova Pammachivs, avthore Thoma Naogeorgo Straubingensi*, in Willelm Gnapheus (ed), *Comoediae ac tragoediae aliqvot ex novo et vetere testamento desvmptæ...* (Basel, 1541)

REFERENCE WORKS: Bradner; Adams G778

MODERN EDITION: Thomas Naogeorg, *Sämtliche Werke*, Hans-Gert Roloff (ed), *Ausgaben deutscher Literatur des XV. bis XVIII. Jahrhunderts*, vol 1 (Berlin, 1975); extensive bibliography.

NOTE: First and subsequent editions contain Kirchmayer's dedication to Thomas (Cranmer), archbishop of Canterbury. JEL: B.6.63 is extensively annotated, but in a manner different from that implied by Parker (p 134). L-G, p 566, lists one copy.

Philanira, by Claude Roillet

PERFORMANCE HISTORY: Trinity College, 1564–5

FIRST EDITION: *Philanira*, in *Claudii Roilleti Belnensis varia poemata* (Paris, 1556)

REFERENCE WORKS: Bradner; Adams R667

Sapientia Solomonis, by Sixt Birck (called Xystus Betuleius)

PERFORMANCE HISTORY: Trinity College, 1559–60

NOTE: Sixt Birck's *Sapientia Solomonis* was published in 1547; a revised version of the play was performed for Queen Elizabeth at Westminster School in 1566. It is not certain whether Birck's edition or the revised version was performed at Cambridge.

FIRST EDITION: *Sapientia Solomonis, drama comicotragicum Xysto Betuleio Augustano autore*, in Johannes Oporinus (ed), *Dramata sacra, comoediae atqve tragœdiæ aliquot è veteri testamento desumptæ ... magna parte nunc primùm in lucem editæ*, vol 2 (Basel, 1547)

REFERENCE WORKS: Adams D883; Bradner lists edition of 1591 only.

MODERN EDITION: Sixt Birck, *Sämtliche Dramen*, Manfred Brauneck (ed), vol 3 (Berlin, 1980); for bibliography, see vol 2, p 515.

SEE ALSO: Elizabeth Rogers Payne (ed), *Sapientia Solomonis; Acted before the Queen by the Boys of Westminster School, January 17, 1565/6. Edited from B.M. Add. MS. 20061, with Introduction, Notes, and Collation with the original version of the play by Sixt Birck, printed in 1557*, Yale Studies in English, 89 (New Haven, 1938).

Thersites, by Johannes Ravisius (Jean Tixier, seigneur de Ravisi, called Textor)

PERFORMANCE HISTORY: Queens' College, 1542–3 (see endnote)

FIRST EDITION: *Dialogi aliquot Ioannis Ra. Textoris* (Paris, 1530)

REFERENCE WORKS: *BNC*; also editions of 1534, 1536, 1542. London edition of 1581 is *STC*: 20761.

MODERN EDITION: Marie Axton (ed), *Three Tudor Classical Interludes* (Woodbridge, Suffolk, 1982), 139–55

NOTE: L-G, p 657, lists seven copies of the *Dialogi*, five before 1581. Not listed in Bradner. English translation, *c* 1537 (see Axton, pp 12–13), printed as *Thersytes c* 1561–3 (*STC*: 23949); modern edition: Axton, pp 37–55.

APPENDIX 10
Town Plays by Non-Cambridge Authors

Claims have been advanced for performances of Shakespeare's *Hamlet* and Jonson's *Volpone* at Cambridge, in both cases on the basis of statements in their first editions. Arguments for the performance of any professional play in Cambridge from October 1575 onward must face up to the determined and often successful efforts of the university to suppress professional entertainment within five miles of the town centre. Professional companies persisted in visiting Cambridge, with varying success. Town payments confirm performances in 1586–7 and 1587–8. The university paid players to go away without performing in 1579–80 (pp 290–1), 1583–4, 1590–1, and 1591–2. Town payments are recorded without additional comment in 1583–4, 1584–5, 1588–9, 1591–2, 1594–5, and 1596–7. At least one performance occurred at Chesterton on 27 June 1590, while another, though forbidden by the university, occurred there in September 1592. Certain 'playes and interludes' were performed at the Bear in Cambridge on 28 May 1600, while a 'com*m*on playe' was apparently performed at the Elephant on 27 February 1596 (pp 365, 1229–30). There is little evidence for professional performances between 1600 and the restoration; the university specifically forbade performances in 1605–6, 1615–16, and 1629–30. Thus while the university did not succeed in restricting performances altogether at least up to the turn of the century, the prospects for successful performances were questionable after 1575; perhaps the prospects varied with the person of the vice-chancellor, the university officer most responsible for enforcing the university's powers of prohibition.

Hamlet, by William Shakespeare

Suggested dates of performance: 1594–5, 1601–2

Evidence for a Cambridge performance of *Hamlet* occurs on the title-page of the 1603 edition (*STC*: 22275):

> THE | Tragicall Historie of | HAMLET | *Prince of Denmarke* | By
> William Shake-speare. | As it hath beene diuerse times acted by his 30
> Highnesse ser- | uants in the Cittie of London: as also in the two

V- | niuersities of Cambridge and Oxford, and else-where | [McKerrow 301] | At London printed for N. L. and Iohn Trundell. | 1603.

(Of the two surviving copies of the 1603 edition, only the one in the Huntington Library preserves the title-page: a photo-reproduction of the title-page can be found in G.R. Hibbard (ed), *Hamlet*, The Oxford Shakespeare (Oxford, 1987).

Pondering the validity of the title-page claim and the unlikelihood of a performance in either Cambridge or Oxford in 1603, Frederick S. Boas, '"Hamlet" at Oxford: New Facts and Suggestions,' *Fortnightly Review*, ns 94 (1913), 252, asks: 'Why should not *Hamlet*, as it appears in the First Quarto, have been written between 1592 and 1594?' James B. Leishman (ed), *The Three Parnassus Plays (1598–1601)* (London, 1949), 336, citing Chambers, *ES*, vol 2, pp 207–8, affirms the possibility of a visit to Cambridge by the lord chamberlain's men in 1601–2: 'There is no evidence against it.'

In view of the many prohibitions at Cambridge, including the privy council letter of 29 July 1593 and various payments to companies in lieu of performance, it may be questioned whether the lord chamberlain's players would have been permitted to play even though they did visit Cambridge in 1594–5: the claim of the title-page, not repeated in subsequent editions, may be a printer's groundless boast. Even conceding that the town may have been reluctant to pay out 40s for non-performance and that the amount therefore may imply a performance, the connection of *Hamlet* to a performance in 1594–5 must remain doubtful.

Volpone, by Benjamin Jonson

Suggested date of performance: 1607

Evidence for a Cambridge performance of *Volpone* occurs on the dedication page of the 1607 edition (*STC*: 14783):

TO THE MOST NOBLE | AND MOST ÆQVALL | SISTERS | THE TWO FAMOVS VNIVERSITIES, | FOR THEIR LOVE | AND | ACCEPTANCE | SHEW'N TO HIS POEME | IN THE PRESENTATION: | BEN: IONSON | THE GRATEFVLL ACKNOWLEDGER | DEDICATES | BOTH IT, AND HIMSELF. | There followes an *Epistle*, if | you dare venture on | the length.

Murray, *English Dramatic Companies*, vol 1, p 184, and vol 2, p 221, pointing also to the record of a performance of *Volpone* by the king's men at Oxford on 7 September 1607, interprets 'presentation' and 'acceptance' as literal references to past productions of the play at both universities. C.H. Herford and Percy and Evelyn Simpson (eds), *Ben Jonson*, vol 9 (Oxford, 1950), 196, approve this conjecture. The Records,

however, provide no evidence for a Cambridge performance and, in the unfavourable reception given to Greene and Duke in 1605–6, good evidence against. Perhaps the dedication expresses a hope that the printed book now offered for the judgment of the universities will have a good reception.

APPENDIX 11
Cambridge Ghosts

Misunderstandings or mistranscriptions have occasionally given rise to the assertion by some authority that a play was performed on such and such an occasion, or at such and such a college, whereas in fact no such event occurred. The following is a list of errors which have been detected or suspected in scholarly publications. See also Appendix 6:4 for plays wrongly or doubtfully ascribed to Cambridge and 6:3 for Cambridge plays not performed; and for a 'musical ghost,' see Appendix 15.

c 1200
Midsummer Fair Originated with Children's Games and Music

Cooper, *Annals*, vol 1, p 34, citing John Nichols, *The History and Antiquities of Barnwell Abbey, and of Sturbridge Fair* (London, 1786), 12, writes that King John (1199–1216) 'also granted to the Prior and Canons of Barnwell the fair there, now called Midsummer Fair, which is said to have originated from the resort of children and young persons thither yearly on Midsummer eve, to amuse themselves with wrestling matches.' The source for this conjecture is a thirteenth-century MS, BL: Harley 3601, f 12v (printed by John Willis Clark, *Liber Memorandorum Ecclesie de Bernewelle* (Cambridge, 1907), 41–2):

> ...
> ...De loco de Barnewelle.
> ...Porro de illius loci medio fonticuli satis puri & viuidi emanaba*nt*.
> Anglice Barnewelle. idest fontes puero*rum* eo te*m*pore appellati. eo q*uo*d pueri & adolescentes semel p*er* annu*m*. In vigili*a* scili*cet*
> Nauitatis s*anc*ti Ioh*ann*is Baptiste illic co*n*uenientes. more anglor*um*
> luctamina & alia ludicria exercebant puerilia. & cantilenis & musicis
> instrume*n*tis sibi inuice*m* applaudebant. Vnde p*ro*pter turbam
> puero*rum* & puellar*um* illic *con*currencium. & ludencium: mos
> inoleuit ut in eodem die illic conueniret negociandi g*ra*cia turba
> uendencium & emencium.

The inventor of this legend had two things to go on: the name of the place and the annual date of the fair. In fact, Barnwell does not mean 'children's well,' but 'Beorna's spring or stream,' or 'the spring (stream) of the warriors (OE *beorn*)': see Eilert Ekwall, *The Concise Oxford Dictionary of English Place-Names*, 4th ed (Oxford, 1960).

1386
A Comedy at Michaelhouse, with Masks

Thomas Warton, *History of English Poetry*, vol 2 (London, 1778), 377, asserts: 'The oldest notice I can recover of this sort of spectacle in an English university, is in the fragment of an antient accompt-roll of the dissolved college of Michael-house in Cambridge: in which, under the year 1386, the following expence is entered. "Pro ly pallio brusdato et pro sex larvis et barbis in comedia." That is, for an embroidered pall, or cloak, and six visors and six beards, for the comedy. (Inter MSS Rawlins. Bibl. Bodl. Oxon.)' Warton is cited, among others, in 'Plays Acted Before the University,' pp 4, 7; and by Cooper, *Annals*, vol 1, pp 131–2.

The reported account roll fragment has never been traced (Chambers, *MS*, vol 2, p 344, n 3), nor is it listed in the Rawlinson manuscript catalogues or in Coxe's catalogue of rolls in the Bodleian Library, nor is it reported by Falconer Madan and W.M. Palmer, *Notes on Bodleian Manuscripts Relating to Cambridge*, CAS, Octavo Series, 52 (Cambridge, 1931). Boas, *University Drama*, p 2, n 1, writes: 'In vol. vi of *The Camb. Hist. of Eng. Lit.*, 294, I was inclined to accept the reference on Warton's authority, though the use of 'comedia' rather than 'ludus' at this early period appeared somewhat suspicious. But the information that I have since received ... makes it clear that his unsupported evidence is not to be trusted. He cites vaguely the Rawlinson MSS. as his authority, but the reference has never been identified.'

1544
John Christopherson's Jephthah Acted at Trinity College

AED assigns *Jephthah* to Trinity College in this year (also Ian Lancashire, *Dramatic Texts and Records of Britain: A Chronological Topography to 1558* (Toronto, 1984), no 452), but Trinity College was not founded until 1546: hence, as noted by Smith, *College Plays*, pp 4–5, either the play was acted at another college, or it was acted in 1546 or later. For more details, see Appendix 6:1, *Jephthah*.

1551–2
Fool's Day at Christ's College

Smith, 'Academic Drama,' p 206, transcribes as follows from Christ's College accounts (CHA: B1/2), f 123:

Item spent by our *Master* vpon *Master* Vice chanceler *Master* maire,
& *Master* surveyer for to gett ye streetes paved ageinst fooles daie xij d

The correct reading for 'fooles daie' is 'tooles doore.'

1552–3
Strylius, by Nicholas Robinson, Acted at Queen's College

Boas, *University Drama*, p 22, n 1, reports: 'The Queens' College accounts mention a comedy in this year. The title and the author's name are given in Cooper's *Ath. Camb.*, i. 505. But I have not been able to trace Cooper's authority. No mention of *Strylius* is made by Tanner in his *Bibliotheca*, nor by Wood in *Ath. Oxon.*, in their notices of N. Robinson, nor by W.G. Searle in his *History of Queens' Coll.* (Camb. Antiq. Soc. 1867).' Evidently Cooper misread the title of *Stichus* (by Plautus) in the Queens' College accounts for 1553–4.

***c* 1553–4**
Theano Acted at Queens' College

Edwin W. Robbins, 'The Play of Theano,' *MLN*, 58 (1943), 417–22, noting 'Theanoes coote' in the Queens' College inventory assigned in the Records to 1553–4, speculates on possible subjects for this apparently original play. 'Theanoes coote,' however, may represent a scribal misunderstanding of 'Thraso's coat,' which occurs in the college inventories of both the preceding year, 1552–3 ('thrasows cotte'), and of the following year, 1554–5 ('thraso cote'; 'thrasos coote'), but not in 1553–4.

1562–3 *or* 1563–4
Medea Performed at Queens' College

Boas, *University Drama*, states that a play of *Medea* was performed at Queens': on p 18 he gives the performance date as 1563/4, while on p 387 he gives the date as February 1563. Information of such specificity as to month of performance must derive from the college's Magnum Journale; yet no such entry has been traced there or anywhere else. Conceivably Boas based his report on an antiquarian misreading of the word 'comoedia,' which occurs three times in the entries for February 1563 (p 218).

1568–9
A Play in St John's College Gallery

Smith, 'Academic Drama,' p 222, transcribes as follows from St John's College Rental SJA: SB4.1, f 398:

Imprimis for candell at the shewe in the gall*ery* iiij s vj d

The correct reading for 'in the gall*ery*' is 'in the hall' (Records). Smith doubtless had in mind the college's famous Long Gallery (see p 509, ll. 24–6), which remains virtually unchanged to this day.

1577–8
Jesus College Comedy Pot

Smith, 'Academic Drama,' p 213, transcribes the following from Jesus College account book JEA: A/C 1.3, p 628, under 'Kitchen expenses':

For mending of ye comodie pott the xijth of Januarij iiij d.

Although Jesus College had a comedy this year, the 'comedy pot' may well have served other purposes. The *OED* cites under its second definition of 'comedy' (1460): 'Russell's *The Boke of Nurture* in *Babees Book*: "Comedies: Cawdelles cast in Cawdrons, ponnes, or pottes."' This comedy, therefore, was probably a caudle, a 'warm drink consisting of thin gruel, mixed with wine or ale, sweetened and spiced' (*OED*).

1580–1
Fire at Jesus College Plays

Smith, 'Academic Drama,' p 213, cites evidence of a fire in Jesus College, caused by a torch. He implies that this fire was related to the plays; see also Boas, *University Drama*, p 110. The fire did indeed occur (JEA: A/C 1.2, p 761), but the records do not connect it with the performance of a play.

1591–2
Christ's College Play of Troilus

Smith, *College Plays*, p 64, lists a play of *Troilus* for Christ's College, but adds a cautionary note: 'if a play.' Smith's conjecture is based on the following entry from the college accounts (CHA: B1/5, nf):

35

Item a basket for Troylus viij d

The reference, however, is to Troilus Atkinson, a college servant mentioned thus in the previous year: 'Item to Troylus for caryinge ye filth in ye streete.' Christ's produced no known plays after 1567–8.

c 1600
Trinity College 'Comedy Room'

G.M. Trevelyan, *Trinity College: An Historical Sketch* (Cambridge, 1943), 29 (see also p 33), comments on an extension to the college buildings: 'The farther part, nearer the river, was the Comedy Room where, in Elizabethan and Stuart times, the undergraduates acted Latin and English plays at Christmastide.' Willis and Clark, *Architectural History*, vol 2, pp 605 and 622, imply that Trinity's 'Comedy Room,' in use after the Restoration, may have antedated 1642; see also Atkinson, *Cambridge Described*, pp 263 and 441.

The comedy room did not antedate the Restoration (1660). Documentary references to the comedy room occur from 1670–1 to 1714. References to an 'attyring chamber' in 1614–15 and 1619–20 have nothing to do with the later comedy room. Trinity College plays through Cowley's *The Guardian* of 1642 were performed in the college hall.

1616–17
Oliver Cromwell Played the Role of a King (Tactus) in Lingua

John S. Farmer (ed), *Lingua*, Tudor Facsimile Texts ([London], 1913), Introduction, writes: 'By tradition Oliver Cromwell was said to have performed the part of Tactus in the play (ie, of *Lingua*) at Cambridge.' This tradition is cited by Antonia Fraser, *Cromwell Our Chief of Men* (London, 1973), 20: 'Another favourite story, sometimes related of his school-days, but seeming more logically to belong to those of his University, concerns Cromwell playing the King in student theatricals. His admirers later saw the incident as evidence of natural greatness, his critics believed it pointed to inborn ambition...' Cromwell's participation in *Lingua* has been accepted or at least not rejected by a number of historians, but dismissed by others: see Wilbur Cortez Abbott, *A Bibliography of Oliver Cromwell* (Cambridge, Mass, 1929), items 2, 1195, 2267, 2428, 2457.

Among drama historians, this thesis has received sympathetic consideration: in 'Plays Acted Before the University,' pp 33–4; from G.C. Moore Smith, 'Notes on Some English University Plays,' *Modern Language Review*, 3 (1908), 150; and from Chambers, *ES*, vol 3, p 498. But the anonymous author of a review of *Lingua* in *Retrospective Review* 2, pt 2 (1820), 275–6n, tends to discount the assertion, while Hugh G. Dick (ed), *Albumazar: a Comedy*, University of California Publications in English, 13 (Berkeley and Los Angeles, 1944), 10, n 5, is even more sceptical: 'The myth apparently originated with Simon Miller, the publisher of the 1657 edition, and is universally discounted.'

In one of his two 1657 editions of *Lingua* (first printed in 1607), Simon Miller changed the title-page description from the previous *A pleasant Comœdy* to *A Serious Comœdy. First Acted at Trinity College in Cambridge: After at the Free-School at*

Huntington. Miller implied without saying so that Cromwell, who had attended the free school at Huntingdon, acted in the play. A few years later, appealing to sentiments which prevailed after the Restoration, Miller said so more directly: *A serious Comedy; Acted by Oliver Cromwell the late Usurper* (Greg, vol 1, pp 239–40).

In the meantime, S. Carrington, *The History of the Life and Death of His Most Serene Highness, Oliver, Late Lord Protector* (London, 1659), 3, attributed the performance to Cambridge: '... His Parents ... caused him to be educated in the University of Cambridge; where, as it is reported, a publick Representation being to be performed, he that was to represent the Kings part, falling sick, this our Cromwell was said to have taken the Part upon Himself, and so well imployed the little time he had to get by Heart, as it seemed, that it was Infused into him, and whereby he represented a King with so much Grace and Majesty, as if that Estate had been naturall unto him ...'

James Heath, in *Flagellum or the Life and Death, Birth and Burial of Oliver Cromwel, the Late Usurper*, 2nd ed (London, 1663), 6–7, developed the free school connection instead:

> Now to confirm this Royal humour the more in his ambitious and vain-glorious brain, it happened (as it was then generally the Custome in all great Free-Schools) that a Play called The five Senses, was to be Acted by the Scholars of this School, and Oliver Cromwel, as a Confident Youth, was named to act the part of Tactus the sense of Feeling; in the personation of which as he came out of the Tyring room upon the Stage, his head encircled with a Chaplet of Lawrel, he stumbled at a Crown, purposely laid there, which stooping down he took up, and Crowned himself therewithall, adding beyond his Cue, some Majestical mighty words; and with this passage also the Event of his Life held good analogy and proportion, when he changed the Lawrell of his Victories (in the late unnatural War) to all the Power, Authority, and Splendor that can be imagined within the Compasse of a Crown.
>
> Neverthelesse the Relation of a Father, and one so stern and strict an Examiner of him ... kept him in some awe and subjection, till his translation to Cambridge, where he was placed in Sydney Colledge, more to satisfie his Fathers curiosity and desire, than out of any hopes of Completing him in his Studies, which never reached any good knowledge of the Latine Tongue.

William Winstanley, *The Lives of the Most Famous English Poets* (London, 1687), 114–15, erroneously ascribing *Lingua* to Anthony Brewer, repeats the Cambridge version:

> Anthony Brewer was also one who in his time contributed very much towards the English Stage by his Dramatick Writings; especially in that noted one of his, entituled, Lingua; which (as it is reported) being once acted in Cambridge, the late Usurper Cromwel had therein the Part of Tactus, the Substance of the Play being a Contention among the Senses for a Crown, which Lingua, who would have made up a sixth Sense, had laid for them to find; having this Inscription;
>
> Which of the five that doth deserve it best,
> Shall have his Temples with this Coronet blest.
>
> This Mock-contention for a Crown, is said to swell his Ambition so high, that afterwards he contended for it in earnest, heading such a notable Rebellion, as had almost ruined three flourishing Kingdoms.

In its mythical dimensions the story parallels Thomas Fuller's story of John Palmer, dean of Peterborough, who as a student played Richard in Legge's *Richardus Tertius* (Records, 1578–9). Though Palmer did play the part of a king, the prophetic character and dire consequences of both performances are clearly inventions. As for Cromwell, no evidence suggests that his college, Sidney Sussex, ever performed plays; moreover, in no known case was any play performed in one college ever subsequently performed by another, and only under the most exceptional circumstances did students from another college ever participate in a Trinity College play (see Appendix 7, 1622–3, *Loiola*).

1622–3
Labyrinthus Performed before James I

Boas, 'University Plays,' p 529, transcribes the title-page of *Labyrinthus* thus: 'Labyrinthus. Comoedia, habita A.D. 1622, coram Sereniss. Rege Jacobo, in Academia Cantabrigiensi. 1636.' In *University Drama*, p 317, Boas correctly dates the first performance 1602/3, and gives March 1622/3 as the date of a second performance. Smith, *College Plays*, p 92, also lists a second performance in 1622/3.

The printed title page supplies no date of performance (see Appendix 6:1). The date of 1622 was originally suggested by 'Plays Acted Before the University,' p 35, and from there found its way into transcriptions of the title-page; but no evidence for this date has ever been presented. All plays known to have been prepared for James are accounted for except the comedy planned for approximately 10 December 1624, which was not performed because the king was ill.

1637–8
A Stage for a Play at Corpus Christi College

Smith, 'Academic Drama,' p 210, cites expenses 'for setting up the stage at the upper end' (ie, of the hall) (CCA: Audits 3, p 466; see also *College Plays*, p 70). There is no reason, however, to connect these expenses with a play, especially since the last known performance at Corpus Christi occurred in 1622–3. The accounts suggest that this 'stage' was a scaffold used for painting the hall and mending the wainscoting.

1637–8
A Play-house Constructed at Queens' College

Willis and Clark, *Architectural History*, vol 2, p 55, state that '... a special building for the performance of plays existed in some part of the College. It was built in 1638, when we meet with payments for timber-work and tiles "for ye new Stagehouse."' Smith, *College Plays*, p 10, accepts this thesis, and D.F. McKenzie expands upon it in *Cambridge University Press, 1696–1712*, vol 1 (Cambridge, 1966), 16–29; and in 'A Cambridge Playhouse of 1638,' *Renaissance Drama*, ns, 3 (1970), 263–72. All three authorities are aware of the records from 1637–8 to 1640–1. McKenzie further identifies the building with a printing house, built or reconstructed 1696–8, subsequently used as a chemistry laboratory and anatomy theatre.

Although the *OED* defines 'stage-house' as 'a play-house, theatre,' it cites only this occurrence, quoting Willis and Clark, *Architectural History*; the term is otherwise unrecorded with this meaning. During the 1630s Queens' College produced only three known plays in its own precincts (1630–1 (pp 922–3), 1633–4, 1637–8); thus it is difficult to understand why the college should have felt the need to construct a new, free-standing theatre in 1638. McKenzie conflates the 'stage-house' with the 'acting chamber,' which was a room, conventionally designated Room 10, in a range of buildings within the college backing onto Silver Street (QUA : Book 75, ff 86–91, 121). In 1665, the first time after the Restoration that the building is mentioned in the college accounts, it is called a 'storehouse' (QUA: 'Forinseca Receipts,' 1665); and in 1677 Isaac Newton described the building as 'a little barn' (QUA: Box 16, I, ii).

In sum, the Queens' College 'stage-house' was not a theatre but a small building, perhaps the size of a modern garage, apparently used for storing the timber which made up the college stage. (In 1633–4, and perhaps until the stage-house was built, the stage was stored at a different site called 'the storehouse.') For a list of this timber, see the stage inventory of 1639–40. (I am grateful to Iain Wright, Queens' College Librarian, for assisting with this analysis.)

1642
Francis Cole, Playwright

Bentley, *JCS*, vol 3, p 172, gives a separate entry to Francis Cole as a possible playwright. This identification is based on a misunderstanding which can be traced to John Payne Collier, but represents no malfeasance on his part. In *History of English Dramatic Poetry*, vol 3 (London, 1831), 443n, Collier writes: 'Mr. Douce is in possession of a tract with the following title: – "The Prologue and Epilogue to a comedie presented at the Entertainment of the Prince his Highnesse, by the Scollers of Trinity Colledge, in Cambridge, in March last, 1641. By Francis Cole." London, 1642, 4to. It is preceded by a wood-cut, of a person in a black suit, including a cloak, with a paper in his hand.' Bentley responds doubtfully: 'Apparently no one else has seen this tract.'

The tract exists, but the name 'Francis Cole,' as recognized by the BL catalogue and by Wing, is a pseudonym for Abraham Cowley. The prologue and epilogue are for Cowley's 1642 Cambridge play, *The Guardian*. The tract is listed twice in the first edition of Wing (1945), as both C5022 (Francis Cole) and C6683 (Abraham Cowley), but the entries are consolidated in the second edition (1972) under C6683A (Cowley). Copies survive in the BL, Thomason Tract E.144(9), and the CUL, Peterborough K.4.30(23). Other copies are Bodl.: Douce C246; KCL: Keynes C.8.19; Folger: C6683A; and Hun.: 151803. See Appendix 5, 1642, for text, and Appendix 19 for illustration.

APPENDIX 12
Saltings

Saltings were jocular ceremonies for the initiation of freshmen. They probably owe their name to the Latin 'sal,' meaning cunning, wit, facetiousness, sarcasm, more than to the literal use of salt in the ceremony. Saltings were held in the individual colleges, probably in the halls, and were financed by fees levied on the students in proportion to their social rank or ability to pay. In imitation of university commencement exercises, a senior student played the role of the father, while a select group of freshmen played his sons. The sons, addressed one at a time, were systematically associated with some set of distinctions, such as courses of a meal, parts of the body, kinds of metal or wine, titles of books, or rhetorical figures. The addresses to the sons were highly individualized, including puns on names and references to appearances or notorious habits. Saltings are mentioned in prohibitions or complaints of 1557–8, 1569–70, and 1587–8 (p 321); the last of these goes some way to explaining why some members of the university thought them objectionable.

Thomas Randolph's salting of 1627 has been discussed by Fredson Bowers, 'Thomas Randolph's *Salting*,' *Modern Philology*, 39 (1942), 275–80; Bentley, *JCS*, vol 5, pp 991–3; and Roslyn Richek, 'Thomas Randolph's *Salting* (1627), Its Text, and John Milton's Sixth Prolusion as Another Salting,' *English Literary Renaissance*, 12 (1982), 102–31. This appendix on saltings has been included primarily because both *AED* and Bentley in *JCS* treat Randolph's salting as a play. Richek, however, has observed that saltings are not plays, but constitute a quite separate ceremonial genre. Additional salting texts which have recently come to light support Richek's observation. These new texts bring the number of known Cambridge salting texts to four:

1/ William Goldsmith, Trinity College, 20 December 1597.
BL: Add. 52585, ff 44v–53. 'Sir Gouldsmith his Exercise at the Salting of his Freshman at Trinitie Colledg in Cambridg.' Identified by George K. Hunter. (Possibly ff 44v–51 contain an incomplete copy of Goldsmith's salting, while ff 51v–3 represent a second, unattributed salting, thus bringing the total number of salting texts to five.)

2/ George or Edward Harris, St John's College, 1620.
CUL: Add. 7196, ff 1–4. 'Sir Harris's verses made when he was father. 1620.' Identified by Alan H. Nelson.

3/ Thomas Randolph, Trinity College, 1627.
YUL: Osborn b.65. 'Thomas Randolph's Salting.' Identified by Fredson Bowers; text published by Richek.

4/ John Milton, Christ's College, July 1628.
Sixth Prolusion and 'At a Vacation Exercise.' Identified by Richek as fragments of a salting.

One contemporary allusion to Cambridge saltings has survived, along with an account recorded in an antiquarian extrapolation from a lost diary:

1588
Abraham Fraunce, The Lawiers Logike *STC*: 11343–5
sig ¶4v

...much like the swarming rable of our coystrell curates, which when their fathers haue either compounded with their Landlord for some pelting vicaredge, or payd ready money for a better parsonage, conuey themselues to Cambridge or Oxford, where hauing once knowen the price of an Admission, Salting, and Matriculation, with the intertayning of Freshmenne in the Rhetorike schooles, they returne whence they came, with their mothers wit and fathers learning carefully kept togeather, that when they haue wearied menne with reading skarce true English on the Sonday, all the weeke after they may plague poore boyes with false Latine in a belfraye...
...

1617–18
Simonds D'Ewes, Diary Marsden: *College Life*
pp 14–15
...

College salting.

Symonds has not left it upon record on what day he underwent the initiatory ceremony of 'salting,' but it would probably be about this time. It appears, from scattered notices in the diary, that when the Salting took place, all the undergraduates were assembled in the Hall, and that certain senior Sophisters were selected from them as 'Fathers,' to each of whom were assigned a number of freshmen as 'Sons;' and that by these was enacted a sort of burlesque upon the public exercises of the schools: those who 'did ill' being compelled to drink a certain quantity of salted beer. At the salting at Pembroke College, in August, 1620, one of the fathers, and two or three of the sons, did 'excellently well.' At Merton College, Oxford, in Anthony Wood's time, the

College salting at Oxford.

freshman, being stripped of his gown and band, and made to look 'like a scoundrel' as much as possible, was set upon the high table, and required to address the audience in a humorous speech. If he succeeded in tickling their fancy by some 'pretty apopthegm, or jest, or eloquent nonsense,' they rewarded him with a cup of caudle from a brass pot which stood by the fire. If his performance was pronounced | indifferent, they gave two drinks, the one of caudle, and the other of salted beer. And if it was 'downright dull,' they gave him the salted drink only, 'with some tucks to boot:' – the tuck being an abrasion of the skin, from the chin to the under lip, with the thumb nail. After this, the senior cook administered an oath to each, upon an old shoe, and when the freshman had reverently kissed the shoe, he was entitled to take his place among his seniors. It may be supposed, that such meetings would afford opportunity for excess: and in consequence of this, by one of the early statutes the cæremonia saliendi recentes scholasticos had been prohibited. The prohibition, however, does not appear to have been absolute. Symonds tells us, that at Pembroke 'a great deal of beer, as at all such meetings, was drunk,' and that he, although 'in no whit distempered' in his brain, yet got but little rest during the night; which had the salutary effect of making him cautious ever after, as he had ever been before, 'to avoid all nimiety in this kind.' The practice was in some degree recognized by the authorities, for Symonds informs us, that they 'exceeded in Hall,' on account of the 'salting.' And we find not a few instances of the charge for the 'salting' introduced into the tutor's accounts. Our hero paid the sum of three shillings and four-pence.

®Statute on the subject.

...

Of the account books containing records of payments for saltings, some were kept by students themselves, others by tutors or guardians:

A/ John Fisher's Personal Account Book, SJA: D.57.34

B/ John Fisher's Personal Account Book, SJA: D.106.6

C/ John Whitgift's Tutorial Account Book, Lam: MS 807

D/ Mr Wright's Expense Account for the Earl of Essex, BL: Lansdowne 25, Art. 50

E/ Joseph Mead's Tutorial Account Books, CHA: T11/1–4

F/ Simonds D'Ewes' Personal Account Book, BL: Cotton Ch. XVI.13

G/ Robert Gawdy's Expense Accounts, BL: Add. 27396

(Excerpts from C are edited by S.R. Maitland, 'Archbishop Whitgift's College Pupils,' *British Magazine*, 32 (1847), 361–79, 508–28, 650–6; 33 (1848), 17–31, 185–97, 444–63.)

Payments from these accounts are extracted below. The column under the heading 'Q' indicates the term. Last names are spelled as in the sources; personal names are supplied from Venn. In Mead's notebooks, the source of the great majority of the entries, the word 'Salting' is almost always written in a distinctive Italic hand, usually along with 'Matriculation' and a few other regular entries. The number following code E, which stands for Mead's notebooks, indicates the volume. (The notebooks are fully described on p 749.)

Year	Q	Last	First	Coll	s	d	MS	F
1509–10	3	Latham	Gilbert	CH	1	4	A	5v
1529–30	?	White	Matthew	SJ	1	6	B	47
1569–70	3	Zouch	Edward	TC	4	0	C	3
1569–70?	?	Fowkes	William	TC	1	4	C	11
1569–70	3	Bullock	John	TC	0	8	C	120
1570–1	2?	Gates	Henry	TC	2	0	C	35
1570–1?	4	Hawnse/Hanns	Everard	TC	0	8	C	15, 53
1571–2	3	Clifford	George	TC	3	4	C	61
1572–3	1	Wylbram	Robert	TC	1	4	C	74
1572–3	1	Ihones	Walter	TC	0	8	C	79
1572–3	1	White	Andrew	TC	1	4	C	90
1574–5	3	Bacon	Anthony	TC	2	0	C	109
1574–5	3	Bacon	Francis	TC	2	0	C	109
1576–7	4	Devereux	Robert	TC	7	0	D	107
1613–14	4	Mead	William	CH	2	0	E1	[6]
1613–14	2	Taylor	Robert	CH	2	0	E1	[9]
1614–15	4	Stutfeild	Thomas	CH	3	4	E1	[15v]
1614–15	4	Melburne	William	CH	0	6	E1	[18]
1614–15	4	Oxley	Amor	CH	2	0	E1	19
1615–16	4	Gray	Jeremiah	CH	0	6	E1	23v
1615–16	4	Browne	John	CH	2	0	E1	27
1616–17	4	Lynne	John	CH	3	4	E1	35v
1616–17	4	Gray	Thomas	CH	0	6	E1	38
1616–17	4	Dudley	Edward	CH	3	4	E1	51v
1617–18	4	Taylor	Thomas	CH	2	0	E1	68v
1617–18	4	Castell	Robert	CH	2	0	E1	70

1617–18	4	D'Ewes	Simonds	SJ	3	4	F	5v
1618–19	4	Gray	John	CH	3	4	E1	90v
1618–19	4	Palmer	Peregrine	CH	3	4	E1	92
1618–19	4	Apsley	Edward	CH	3	4	E1	94v
1618–19	4	Osburne	William	CH	2	0	E1	107v
1618–19	4	Duke	John	CH	2	0	E1	111
1618–19	4	Poolford	William	CH	0	6	E1	115
1619–20	4	Hudleston	William	CH	3	4	E1	124
1620–1	4	March	William	CH	2	0	E2	46
1620–1	4	Haggar	John	CH	2	0	E2	49v
1620–1	4	Halford, sr	Andrew	CH	3	4	E2	53v
1620–1	4	Halford, jr	George	CH	3	4	E2	54
1620–1	4	Greene	William	CH	0	6	E2	57
1621–2	4	Jermy	Robert	CH	2	0	E2	76v
1622–3	4	Wildbore	Zacharias	CH	2	0	E2	91v
1622–3	4	Clerk	James	CH	0	6	E2	95
1622–3	4	Howman	Roger	CH	2	0	E2	101
1622–3	4	Shortland	Richard	CH	2	0	E2	104
1622–3	4	Hastler	John	CH	0	6	E2	113
1623–4	4	Wellam	Isaac	CH	0	6	E2	116
1623–4	4	Strange	Hamon	CH	3	4	E2	123
1623–4	4	Bell, sr	Edmund	CH	2	0	E2	129v
1623–4	4	Bell, jr	Robert	CH	2	0	E2	131
1623–4	4	Higham	John	CH	2	0	E2	134
1623–4	4	Might	Thomas	CH	2	0	E2	142
1623–4	4	Parker	Gilbert	CH	2	0	E2	145
1624–5	1?	Wright	Samuel	CH	0	6	E2	150
1624–5	4	Stuteville	John	CH	2	0	E3	47
1624–5	4	Tracy	John	CH	2	0	E3	60
1625–6	4	Tasburgh, sr	Charles	CH	3	4	E3	65v
1625–6	4	Tasburgh, jr	Cressy	CH	3	4	E3	66
1625–6	2?	Mead	Robert	CH	0	6	E3	75
1626–7	4	Pagitt	Justinian	CH	2	0	E3	79
1626–7	4	Isham	Justinian	CH	3	4	E3	89
1626–7	4	Goose	Jeremy	CH	2	0	E3	92
1626–7	4	Barnard	John	CH	2	0	E3	94
1626–7	4	Mead	Richard	CH	0	6	E3	86v
1627–8	4	Jordan	James	CH	2	0	E3	100
1627–8	4	Coytmore	Thomas	CH	2	0	E3	103
1627–8	4	Hall	William	CH	2	0	E3	106
1627–8	4	Alleyn	John	CH	2	0	E3	109
1628–9	4	Mead, tertius	William	CH	2	0	E3	115

1628–9	4	Halton	Thomas	CH	2	0	E3	116v
1628–9	4	Pagitt	Thomas	CH	2	0	E3	119v
1628–9	4	Godwine, sr	John	CH	2	0	E3	125v
1628–9	4	Godwine, jr	Edward	CH	2	0	E3	126
1628–9	4	Eccleston	John	CH	2	0	E3	128v
1628–9	4	Havers	John	CH	3	4	E3	131v
1630–1	4	Bell	John	CH	2	0	E3	156v
1630–1	4	Roffy	William	CH	2	0	E3	159v
1630–1	4	Browne	Joseph	CH	2	0	E3	162v
1631–2	4	Mulshoe	Robert	CH	2	0	E3	175v
1631–2	3	Halford	William	CH	3	4	E3	179
1632–3	3	Dickins	Francis	CH	2	0	E4	39
1632–3	3	Whichcott	Thomas	CH	2	0	E4	43v
1632–3	4	Lorran	Thomas	CH	3	4	E4	51
1632–3	4	Pye	John	CH	0	6	E4	54
1636–7	4	Mede	Thomas	CH	3	4	E4	[72]
1638–9	4	Gaudy	Robert	GC	2	0	G	146

Note: Although the entries for Isham, Goose, and Barnard (1626–7) are listed under the third quarter, they all follow a 5 July date of matriculation and so belong to the fourth quarter.

APPENDIX 13
Musicians

Professional Players

Following is a list of professional instrumentalists active in Cambridge. Most were either town waits, university waits, or both. For a narrative account of the Cambridge waits, see Introduction, pp 738–46.

Information drawn from the Records is supplemented by subsidy rolls, wills, inventories, and other documents. On subsidy rolls, see William Mortlock Palmer, *Cambridgeshire Subsidy Rolls, 1250–1695* (Norwich, 1912); Joseph J. Muskett and C.H. Evelyn White, *The Lay Subsidy of 1 Edw. III. (A.D. 1327). Cambridgeshire*, reprinted from *East Anglian*, ns, 10–12 (1904–8); and Palmer, 'The Plea Rolls,' pp 1–10, and 'The Cambridge Poll Tax of 1512,' pp 97–131, in *Cambridge Borough Documents*, vol 1 (Cambridge, 1931). Wills in the University Archives are listed as VCP (Vice-chancellor's Probate). Wills in the Ely Diocesan Records, also housed in the University Library, are listed as AEP (Clifford A. Thurley and Dorothea Thurley (eds), *Index of the Probate Records of the Court of the Archdeacon of Ely, 1513–1857*, British Record Society, The Index Library, 88 (London, 1976)). Further information on musicians in the employ of the university occurs in Palmer, 'College Dons, Country Clergy, and University Coachmen,' CAS: *Proceedings*, 16 (1912), 170–2.

Registers antedating 1642 have been indexed for seven Cambridge parishes: the churches of All Saints, Holy Trinity, St Andrew the Less (Barnwell), St Benet, St Botolph, St Edward, and St Michael. These indexes are to be found in the CRO. Information concerning marriages of Cambridge musicians is supplied here, but not information concerning births of children.

For more detail on secular – as well as sacred – music at Cambridge, see Ian Payne, 'Instrumental Music at Trinity College, Cambridge, *c* 1594–*c* 1615: Archival and Biographical Evidence,' *Music & Letters*, 68 (1987), 128–40 (cited hereafter as Payne); and Ian Payne, 'The Musical Establishment at Trinity College, Cambridge, 1546–1644,' CAS: *Proceedings*, 74 (1987, for 1985), 53–69. (See also, by the same author, a forthcoming sequel in *Music & Letters*, subtitled 'British Library Additional MSS 30826–8, a Set of College Part Books?') In addition to citing inventories taken at death for Benet Prime, Stephen Wilmott, Stephen Mace, William Tawyer, and Edmund

Salter, Payne, pp 139–40, cites inventories for the following chapel musicians who are not listed here: Henry Cole, Thomas Jordan, John Seamer, Thomas Staresmore, and Alexander Chatterton.

The position of a wait within the company (first, second, etc), rarely stated explicitly, has been inferred here largely from the order of waits' names in lists, but also from references to relationships between waits (master, servant, etc) and to such functions as being in receipt of money. Men described in the Records as waits' servants are understood to be waits themselves and are so listed here. Similarly, a wait described as having a servant or servants is understood to be the master wait and is so listed.

John Andrewe
Born at Walthamstow, Essex *c* 1568; at one time employed by Lord Windsor of Stanwell. Moved to Cambridge by Easter 1590; wait under William Gibbons from at least 21 June 1590 to at least 14 December 1590.

Samuel Biam
Cambridge trumpeter active from 1613–14? to 1637–8.

William Bird
Appointed lord of taps 1582–3; master of the university waits 1582–3 to 1590–1. Not the famous composer. Involved in lawsuits with William Gibbons 1589–90 and 1590–1. He appears to have lost the mastership of the university waits to Gibbons by 1591–2. Named a final time 1597–8. A William Bird married Elizabeth Barnes at Cherry Hinton 28 May 1593; the same Bird died in Cherry Hinton in 1600 (*AEP* W1600, WR6:80). Another William Bird joined a professional troupe *c* 1597 (Nungezer, *Dictionary of Actors*), visiting Cambridge in 1615–16 with the palsgrave's men.

John Browne
Assumed mastership of the waits on death of Stephen Wilmott, 1627–8, in accordance with an agreement with Stephen's widow, Mary. 'Iohn Browne musicion' admitted launderer of Trinity College, 20 November 1628, replacing Wilmot in that office (CUA: V.C. Ct. I.2, f 112). Possibly chapel musician at Queens' College (Records, 1636–7, 1641–2). Nicholas Hookes, *Amanda* (London, 1663; Wing H2665), alludes to him as 'old Browne' and identifies him as a player of the sackbut. Died intestate; bonds issued for the administration of his estate 26 April 1666 and 26 September 1667 (VCP). Guarantor for both bonds was Robert Smith (2) (see below).

John Chapman
Wait under William Bird 1590–1. A John Chapman married Ann Shewster 22 January 1594 at Holy Trinity; two John Chapmans were buried at St Benet's: one 8 March 1611, the other 10 June 1616.

John Clarke
Wait 1551–2, listed second; probably master wait 1556–7, when his daughter married his 'servant.' Alice Clarke, wife of a John Clarke, was buried at St Botolph's 12 March 1560.

Adam le Cytoler
Named in subsidy roll of 1314–15 (PRO: E179/81/5, mb 1).

... Daltun
Named 1495–6 in a context which may suggest that he was a town wait, perhaps master.

Robert Gibbons
Played at Reach Fair 1634–5. A Robert Gibbons married Elizabeth Lyng at Holy Trinity 20 October 1617. Named as innkeeper and musician 1625–7 (CUA: V.C. Ct. I.11, ff 29v, 74–6). Affiliation unknown.

William Gibbons
Moved from Oxford to Cambridge by March 1566. Approved master of the university waits – in the place of John Hewarden – 23 November 1566; appointed town wait 3 November 1567 and received five collars 25 November 1567. Innkeeper and dancing-school master (CUA: Collect. Admin. 13, ff 180v, 250v). Removed to Oxford 1583, returned to Cambridge 1589–90. Involved in lawsuits with William Bird 1589–90 and 1590–1. Apparently first town and university wait from 1591–2 to death, October 1595. Nuncupative will (*AEP* WR5:183) printed by Fellowes, *Orlando Gibbons*, pp 104–5. His widow, Mary, who probably retained mastership after William's death, was keeper of the Bear (CUA: V.C. Ct. I. 4, f 284v, February 1600); this must also have been William's inn, though perhaps only from the time of his return in 1589–90. Mary died in April 1603; will (*AEP* W1603, WR6:152) printed by Fellowes, pp 105–7. Sons included Edward, Ferdinando, and Orlando (Fellowes, pp 13–31).

... Gibbons
An unspecified Gibbons received payments for music in 1593–4, 1595–6, and 1596–7, and again from 1600–1 to 1602–3. The performer named in the earlier years was probably Edward. *New Grove*, following *DNB*, suggests that the performer in the later years was Orlando (1583–1625), who studied music at King's College 1598–1606. See, however, Introduction, p 741.

Richard Graves
Town wait under Murton 1577–8 and 1578–9. Apparently left Cambridge for Norwich, where he served from 1581–2 to 1584–5 (REED, *Norwich 1540–1642*, p 353). The Norwich wait of this name was a trumpeter.

Robert Graystocke
Master wait (?) 1559–60.

Simon Gyterner
Named 1342–3.

John Hewarden
Second wait (?) 1559–60; master wait (?) 1563–4; resigned mastership of the university waits – as 'blind John' – to William Gibbons 23 November 1566. Called 'my vncle blinthe Iohn' by John Haverdeyn of Barnwell in his will of 1571 (*AEP* WR3:139).

Jerome the piper
Master of independent(?) waits 1558–9; came to an agreement with Benet Prime's widow, Joan, that year concerning wait pipes.

Randolph Howorth
A commissary's court memorandum of 1617–18 reveals that in 1616–17 Howorth had received a licence from the VC to serve as lord of taps. Howorth surrendered that licence to the mayor the following year, receiving a new licence from the mayor on 7 September 1618. This new licence, however, was confiscated by the university commissary and it is not known whether Howorth served as lord of taps after that date.

John Hunting
Minstrel. Named in adultery case 15 August 1567: had a wife at Wells, planned to marry Joan Langrat (CUA: Collect. Admin. 13, f 116). Affiliation unknown.

John ('Blind John')
See John Hewarden.

Edward Ketcham
Became second wait (?) on death of Stephen Wilmott 1627–8. Lived in Green Street in the mid 1620s with his wife and five children (p 745).

Bartholomew Lumberd
Apprenticed to John Martyn 1512–13. Listed (as Lomberd), with others connected with the university, in subsidy roll of 1523–4 (PRO: E179/81/133, mb 6).

Thomas Luter
Named 1450–1 to 1460–1, *passim*

Thomas Lutt
Apparently master of town waits from 1588–9. Called 'music*i*on' in will dated 5 February 1590 (*AEP* W1589, WR4:291).

John Lyon
Lord of taps at some time before his death *c* 1636–7.

Stephen Mace
Named in Queens' College Magnum Journale for 1630–1 (QUA: Book 6, f 41 *(February expenses)*):

> Marsh & To Mace ye Musitian, in earnest for eleven
> thousand of brick, at 15 s ye thousand, besides fetching,
> By Mr Bardsey one pound 1 0 0

Lay clerk at Trinity College, 20 March 1627 to *c* 1635; owned musical instruments at death in 1635; uncle of Thomas Mace, the author of *Musicke's Monument* (London, 1676; Wing: M120): see Payne, p 140.

John Martyn
Master wait 1512–13; his apprentices were Nicholas Prime and Bartholomew Lumberd. Listed, with others connected with the university, in subsidy roll of 1523–4 (PRO: E179/81/133, mbs 2, 7). Will (*AEP* W1545, WR2:23) written 29 July 1543, probated 3 May 1545. 'Widow Marten' named in subsidy roll of 1545–6 (PRO: E179/82/194, mb 2).

William Mason
Sued by William Gibbons for default of payment for a tenor hautboy in 1565–6; played for the mayor and council in the guild-hall 1567–8. Affiliation unknown. A musician of this name was active in Norwich in 1553–4 and possibly 1554–5 (REED, *Norwich 1540–1642*, pp 33–6).

John Murton
Third wait (?) 1559–60; apparently master of town waits from 1575–6 to 1587–8. Born *c* 1535, died by June 1588; innkeeper; kept a dancing-school 1573, 1576 (CUA: Collect. Admin. 6a, pp 525, 576*; Collect. Admin. 13, ff 180v, 250v). Probably also master of the university waits from 1575–6, though by 1582–3 that post was held by William Bird. Widow, Agnes, still an innkeeper February 1600 (CUA: V.C. Ct. I.4, f 285v).

Michael Palmer
Master of independent company 1624–5. Lived in Green Street in the mid-1620s with

his wife and two daughters (p 745). A Michael Palmer married Mary Whyte at St Michael's 8 April 1632.

John Pattyn
Long-time lord of taps; dead by 1582–3.

William Pike
Became third wait (?) on death of Stephen Wilmott 1627–8. A William Pike married Hannah Burton at Holy Trinity 11 September 1627. The administration of the goods of the same William Pike was entrusted to Hannah his widow on 30 October 1630. (*AEP* AR1:119).

John Pipere
Named in context suggesting performance 1342–3; also named 1349–50.

Robert le Pipere
Named 1349–50. Name occurs earlier in subsidy rolls of 1314–15 (PRO: E179/81/5, mb 1: 'Rob*er*tus le Pyper'); and 1327 (E179/81/6, mb 11: 'Rob*er*to Le Pipe').

Thomas Pipere
Named 1349–50. Name occurs later in poll tax returns of 1377 (PRO: E357/8, mb ⟨6⟩d: 'Thomas Pypere'; and in subsidy roll of 1381 (E179/81/41, single mb: 'Thomas Pyp*er*e').

Benet Prime
Third wait (?) 1546–7 to 1551–2; probably master of independent waits from as early as 1545–6 to death in October 1557. Named in subsidy roll of 1545–6 (PRO: E179/82/194, mb 2d). In 1554–5 his company consisted of five men including himself. Cousin of Nicholas. Identified as launderer of Queens' College in will of 24 September 1557 (probated 27 October: VCP). Inventory taken at death excerpted in Records. His wife, Joan (named in Records, 1547–8), probably retained the mastership until 1558–9, when she made an agreement with Jerome the piper.

Nicholas Prime
Apprenticed to John Martyn 1512–13. Named in subsidy roll of 1523–4 (PRO: E179/81/133, mb 2). Excerpt from will of 12 January 1543 printed in Records. Husband of Agnes and cousin of Benet, to whom he bequeathed six 'shaft*es*.'

Henry Reade
Not in Records but named as Cambridge wait in attendance at Hengrave, Suffolk, January 1574 (Galloway and Wasson (eds), 'Plays and Players in Norfolk and Suffolk,'

Malone Society, *Collections*, 11, p 166). Affiliation unknown; possibly a member of William Gibbons' company.

... Reynalde
Received payment 'for the Musitians supper' at Queens' College 1572–3; hence possibly a member of the university waits. Otherwise unidentified.

John Richemund
Master wait (?) 1546–7 to 1551–2. Named (as Rychemunde) in subsidy roll of 1545–6 (PRO: E179/82/194, mb 2d). A John Richemunde was one of the witnesses to John Martyn's will in 1543.

Edmund Salter
Second wait (?) 1641–2. Lived in Green Street in the mid-1620s with his wife and two children (p 745). Died 1657, inventory taken 6 August (VCP): 'In ye midle chamber ... It*em* a watch, 3 lutes, 3 cornets, 2 0 0.'

... Seatree
Apprenticed to university wait (probably to Stephen Wilmott *c* 1614); later blind in one eye; found work with another musician of the town *c* 1634; in 1635–6 petitioned (for at least the third time) for full membership in the university waits' company (pp 668–70). Resident in St Benet's parish. Frequently named as recipient of charity, often with or through his wife, 1631–2 to 1636–7 (CUA: T.X.20, ff 8, 9, 9v, 14v, 15v; CUR 54, ff 78v, 90v, 97; Art. 226, pp 6, 7).

William Sharpelesse
Apprentice to Stephen Wilmott at time of Wilmott's death; indenture conveyed to John Browne 1627–8.

Robert Smith (1)
Apprentice to Stephen Wilmott at time of Wilmott's death; indenture conveyed to John Browne 1627–8; third wait (?) 1641–2. Administration of goods (VCP) granted 4 January 1659.

Robert Smith (2)
Another Robert Smith, musician, of Holy Trinity parish, is named as guarantor for the administration of John Browne's estate in 1666 and 1667.

William Tawyer
Became fourth wait (?) on death of Stephen Wilmott 1627–8. Conceivably son or relative of William Tawyer, trumpeter, who died in 1624 (Nungezer, *Dictionary of Actors*; JCS). Named in Sidney Sussex College account book as college tenant in

Robson's tenements from Lent term 1632 (p 259: 'Item for Samuel Michel his Tenements, now Tawyers ye Musitians') through Lent term 1640 (p 320). Admitted (as Towyar) privileged person in the place of 'Ieremie Eydlyn' 10 April 1640 (CUA: V.C. Ct. I.2, f 133; also named f 131). Husband to Agatha; will (VCP) dated 15 January 1640, probated 8 June. Inventory taken at death excerpted in Records. Being 'defunc*tus*,' replaced as privileged person by Richard Cater 3 June 1640 (CUA: V.C. Ct. I.2, f 133).

... Taylor
Named *c* 1607 as 'Mr Taylor the music*ion*' in list of privileged persons (CUA: V.C. Ct. I.2, f 118). Title 'Mr' implies academic standing.

John Turner
Lived in Green Street in the mid-1620s with his three children (p 745). A John Turner married Agnes Williams in Great St Mary's in 1617; another John Turner married Margaret Pitts at St Botolph's in 1617. Affiliation unknown.

Thomas Vicars
Named in town treasurers' accounts for 1525–6 (DOL: Bowtell 1, f 92):

> ffremen made twisdaye called hoke twisdaye anno xvij ... Thomas Vikar*es* mynstrell owing for his fredome vj s viij d ... suertie for the same ys Will*ia*m Gylle & Iohn Ienyn vj s viij d [v] xl d...

Named (as Vikers), with others connected with the university, in subsidy roll of 1523–4 (PRO: E179/81/133, mb 6). Affiliation unknown.

Robert le Vyller
Viol player? Named in plea rolls for 1294 (CRO: Box x/94, item 6).

... Watson
Member of company of independent (?) waits 1558–9 under Jerome the piper.

Lawrence Williamson
Second wait (?) 1546–7. Named in subsidy roll of 1545–6 (PRO: E179/82/194, mb 2).

Richard Willyams
Appointed lord of taps by mayor 1636–7; appointment challenged by the university.

Stephen Wilmott
Sackbut player, employed by Trinity College from 1609–10 until at least 1620–1; licensed as university wait 21 August 1615, but may have been appointed town wait

earlier in 1614–15 (p 526 and endnote); served as university wait until death 1627–8. Member of Holy Trinity parish. Married Isabel Dobsonn 29 October 1598; 'Goodwife Willmett' was buried 11 February 1599. Married Mary Tuttell 12 November 1599. Resident of Wall's Lane. Admitted privileged person 6 November 1617 in the place of Thomas Gregory; subsequently admitted 4 August 1621 as launderer of Trinity College (CUA: V.C. Ct. I.2, f 125v; Gregory also named ff 111v, 122v, 137v). Presented 1 September 1625 'for not settinge a man to watch'; wife presented 'for giuing the Constable euill words'; summoned 28 November 1625 (CUA: CUR 54, Arts. 36, 13). Mastership passed to John Browne after Wilmott's death, in accordance with agreement with widow. Inventory taken at death, cited in Records, reveals that he kept a school, perhaps for his apprentices.

Composers or Transcribers of Music

The following is a list of composers or academic musicians named in the Records. See also Robert Ramsay and John Geares in Appendix 7, note to *Loiola* (1622–3); and see Appendix 15.

William Byrd
c 1543–1623. Probably the 'Mr Bird' named as composer of *Preces deo* for Thomas Legge's *Richardus Tertius* in 1578–9 (Appendix 15). Entry in *New Grove*; see also Edmund H. Fellowes, *William Byrd*, 2nd ed (London, 1948). Not the William Bird who served as lord of taps and town wait (see p 1003).

John Hilton
d 1609. Trinity College organist from 1594. Entry in *New Grove*. Died 1609 (inventory of his possessions (VCP) dated 20 March). Discussed by Payne, 'Instrumental Music,' pp 129–32 (excerpt from inventory at death, p 131); and by Payne, 'Musical Establishment,' pp 60–2, 66.

Thomas Holmes
c 1580–1638. Composed music for Thomas Randolph's *The Jealous Lovers* 1631–2 (Appendix 15). Entry in *New Grove*.

George Jeffreys
1610–85. Composed music for Peter Hausted's *The Rival Friends* 1631–2 (Appendix 15). Entry in *New Grove*.

Robert Johnson
c 1583–1633. Presumably 'our musician,' the Johnson named in the same sentence as Ben Jonson in a letter of 1614–15 to the master of St John's College (p 535). The musician and the poet collaborated on numerous occasions. Entry in *New Grove*.

George (?) Mason
At Trinity College 1612–14. Not fully identified. *New Grove*, under George Mason, states: 'A George Mason, connected with Cambridge, may well be a different composer. Nine five-part pavans by "Mr Mason" [in BL: Add. 30826–8] are probably by this composer.' Discussed by Payne, 'Instrumental Music,' pp 135–7; and by Payne, 'Musical Establishment,' pp 62, 66.

Thomas Mudd
c 1560 to after 1619. Arrested for satirizing the mayor in a play 1582–3 (p 308). Entry in *New Grove*.

John Parker
Fl. 1500. Transcribed music at King's College 1500–1. B.Mus. 1502–3 (Venn).

William Stevenson
c 1530–75. Probable author of *Gammer Gurton's Needle*, and thus of the song 'Back and Side go Bare.' Reimbursed by his college (Christ's) for pricking and making songs 1549–50 (1550–1, endnote). See also Appendix 6:1.

William Suthey
Fl. 1480–90. Collaborated with John Goldyng in the presentation of plays at King's College, 1482–3 (p 61). Conduct and composer/transcriber of liturgical music for King's College 1480–90 (Mundum Book 8.1, ff 20v, 22). Married. B.Mus. 28 June 1490 (Emden).

John Wilby
1574–1638. Possibly involved with Trinity College's preparation for royal performances in 1612–13 (pp 498–9). Entry in *New Grove*. Fuller study in David Brown, *Wilbye*, Oxford Studies of Composers, 11 (London, 1974).

Thomas (?) Wilkinson
At Trinity College 1603–12. Entry in *New Grove* under 'Wilkinson, —' (mentioning also George Mason and Robert Ramsay). According to *New Grove*, Wilkinson was active *c* 1579–96. Payne, 'Instrumental Music,' pp 132–4, 137; and 'Musical Establishment,' pp 61–3, 66, suggests that this Wilkinson is identical to the Wilkinson who appears in Trinity College records from 1609 to 1612. The Wilkinson listed in the cast of *Labyrinthus*, 1602–3, as 'Citharaedus' or Lute player (Appendix 7), is probably the same man.

APPENDIX 14
Joseph Mead's Tutorial Notebooks

The tutorial notebooks (1613–38) of Joseph Mead, fellow of Christ's College, preserve payments not only for comedies (Records, 1614–15) and for saltings (Appendix 12), but also for waits, for music books and musical instruments, and, apparently, for music lessons.

Mead's notebooks have been analysed by Peile, 'On Four MS. Books of Accounts Kept by Joseph Mead,' pp 250–61; and by Harris Francis Fletcher, 'The Book Purchases in Mead's Accounts 1614–37,' *The Intellectual Development of John Milton*, vol 2 (Urbana, 1961), 553–622. For a description of the notebooks, see p 749.

Student Fees for Waits

The first group of records extracted here represents the fees for waits required each year of each student, in the second or third month of the second quarter (February or March). Assessments on individual students for the college payments to the town waits are gathered here rather than included among the Records for two reasons: because the material is highly redundant, and because the cumulative impact of such charges year after year may be appreciated more easily when the material is presented in tabular format.

The earliest recorded payments, from 1614–15, are 4d per student, but variations occur up to 8d, especially where obligations are divided unequally between brothers. These payments begin to disappear after 1621–2, but only because Mead lumped them together with other fees into a single monthly fee, no longer itemized. Christ's College accounts for 1635–6 reveal that the college paid over a total of £3 to the waits: since no expenditure from college funds is recorded, it is fair to conclude that the entire amount was 'gathered vpon the schollers.'

The spelling of last names follows that of the source. First names not given in the notebooks themselves are supplied from Venn. NSI stands for Not Separately Itemized.

CHA: T.11.1

1614–15			
Varnon	Ralph	4d	f [3v]
Taylor	Robert	4d	f [9]
1615–16			
Mead	William	4d	f [8]
Taylor	Robert	4d	f [10]
Stuteville	Thomas	8d	f [17]
Oxley	Amor	4d	f 19v
1616–17			
Stuteville	Thomas	8d	f 26
Mead	William	4d	f 30v
Gray	Jeremiah	4d	f 33v
1617–18			
Oxley	Amor	4d	f 21
Mead	William	4d	f 32
Gray	Jeremiah	4d	f 34v
Lynne	John	6d	f 36v
Gray	Thomas	2d	f 38v
Taylor	Robert	4d	f 41
Stutevile	Thomas	6d	f 44v
Dudley	Edward	6d	f 52v
Exton	John	4d	f 55v
Quarles	Francis	4d	f 57
Turner	Thomas	4d	f 59
Timpler	Thomas	4d	f 61
Tarry	Thomas	4d	f 65v
Taylor	Thomas	4d	f 68
1618–19			
Oxley	Amor	4d	f 21v
Vernon	Ralph	4d	f 47
Styles	Jonas	4d	f 50v
Castell	Robert	4d	f 71
Gray, senior	Jeremiah	4d	f 76v
Gray, junior	Thomas	2d	f 77
Mead	William	4d	f 82v

Gray	John	6d	f 87v
Palmer	Peregrine	6d	f 88
Apsley	Edward	6d	f 93
Exton	John	4d	f 97
Dudley	Edward	6d	f 99
1619–20			
Timpler	Thomas	4d	f 63v
Styles	Jonas	4d	f 66v
Castell	Robert	4d	f 72v
Gray, senior	Jeremiah	4d	f 79v
Mead	William	4d	f 84
Apsley	Edward	6d	f 95
Dudley	Edward	6d	f 101
Fane	Thomas	4d	f 104v
Osburne	William	4d	f 110
Duke	John	4d	f 112
Poolford	William	2d	f 115
Taylor	Thomas	4d	f 118v
Hudleston	William	6d	f 123
Gray	John	6d	f 127v
Palmer	Peregrine	6d	f 128
1620–1			
Timpler	Thomas	4d	f 64v
Styles	Jonas	4d	f 67v
Castell	Robert	4d	f 73v
Fane	Thomas	4d	f 105v
Duke	John	4d	f 113v
Poolford	William	NSI	f 116
Hudleston	William	8d	f 125v
Osburne	William	4d	f 134v
Apsley	Edward	8d	f 139v
Ramsey	William	4d	f 142v
Dudley	Richard	4d	f 145v
Mead	William	4d	f 149v
Gray	John	8d	f 152v
Palmer	Peregrine	8d	f 153
Gray, junior	Thomas	2d	f 155v
Gray, senior	Jeremiah	4d	f 156

CHA: T.11.2

1621–2			
Risley	Edward	6d	f 6
Timpler	Thomas	6d	f 12
Gray, senior	Jeremiah	6d	f 14v
Langley	Geoffrey	NSI	f 17
Fane	Thomas	6d	f 18v
Castell	Robert	6d	f 22
Ramsey	William	6d	f 25
Dadley	Richard	6d	f 28
Bolt	Gabriel	6d	f 31v
Vesey	Henry	3d	f 39v
Duke	John	6d	f 42v
Poolford	William	NSI	f 44v
March	William	6d	f 47
Haggar	John	6d	f 50v
Halford, senior	Andrew	1s	f 56v
Greene	William	NSI	f 57v
Carver	John	6d	f 60
Corbet	Edward	NSI	f 62
Lamb, senior	Thomas	6d	f 64v
Lamb, junior	Robert	6d	f 68
Baker	John	6d	f 72v
Iermie	Robert	6d	f 75v
Paler	William	6d	f 81
1622–3			
Fane	Thomas	NSI	f 19
Castell	Robert	NSI	f 23
Haggar	John	NSI	f 51v
Lamb, senior	Thomas	4d	f 65v
Lamb, junior	Robert	NSI	f 69
Corbet	Edward	NSI	f 85
1623–4			
Styles	Jonas	8d	f 1v
1624–5			
Dadley	Richard	6d	f 29
Bell, junior	Robert	6d	f 155

CHA: T.11.3

1625–6

Wildbore	Zachary	NSI	f 22v

Private Musical Purchases and Lessons

On behalf of a few students, Mead paid for the purchase and repair of musical instruments, for music books, and, apparently, for music lessons, normally charged at 6s 8d per month. Although the musicians who received these payments are not named, it is likely that the Cambridge waits, among others, supplemented their regular income by giving private lessons.

For more detail about the private ownership of musical instruments, see Palmer, 'College Dons,' pp 170–2, 186–9; and E.S. Leedham-Green, *Books in Cambridge Inventories: Book-Lists from Vice-Chancellor's Court Probate Inventories in the Tudor and Stuart Periods*, vol 2 (Cambridge, 1986), 826.

Thomas Stuteville's Expenses CHA: T.11.1

1615–16

f [16v] *(First term)*

...

Musitian	0 6 8

...

f [17] *(Second term)*

...

Musitian a month	0 3 6

...

1616–17

f 25 *(First term)*

...

Mending of a viol	0 2 6
mending his bow	0 1 4

...

Seven knot of stringe	0 1 2
A case for them	0 0 4

...

38/ A case *corrected from* 2 cases

f 25v
...
Musician 0 ⟨.⟩ 0
...

(Second term)
Stringing a viol to ham⟨.⟩kye 0 1 0
...

f 26
...
4 knotts of strings 0 1 0
...
Musitians quartridg 0 15 0
...

f 26v *(Third term)*
...
Strings 3 knotts 0 0 ⟨.⟩
...

f 43 *(Fourth term)*
...
2 knotts of strings 0 0 6
...

1617–18
f 43v *(First term)*
...
4 knotts of viol strings 0 1 0
...

f 44v *(Second term)*
...
Musitian a month 0 6 8
...
5 knotts strings 0 1 0
...
Musitian another month ending March ⟨..⟩ 0 6 8
...

f 45 *(Third term)*

...

Musitian a month May 16	0 6 8
5 knotts of strings	0 1 0

...

f 45v *(Fourth term)*

...

Musitian another month ending Iune 27	0 6 8

...

Hamon L'Estrange's Expenses CHA: T.11.2

1623–4

f 121v *(First term)*

...

Musick for one month	0 6 8

...

f 122v *(Third term)*

...

Musitian for a month ending March 27	0 6 8

...

Musitian for a month ending Apr*il* 28	0 6 8

...

A Violl-book	0 3 0

...

f 123

...

Musitian for a month ending Iune 12	0 6 8

...

1624–5

f 123v *(First term)*

...

Lute strings 4 knotts	0 1 0

...

3/ Musitian a month May 16: *this item and the next are duplicated under Edward Dudley (f 53), but cancelled there*

Musitian for a month ending Nov*ember* 24	0 6 8
...	
Musitian for 3 weeks vnpayd the former q*uarter* & a week more since the last payment	0 6 8

f 124

Davids Psalmes in 4 parts	0 2 6
...	
2 paper 6 for violl	0 1 0
changing bow	0 0 6
...	

(Second term)

...	
Carriage of Mr Stutevilles violl book	0 0 4
Musick for a month end Feb*ruary* 16	0 6 8
...	

f 124v

...	
Musick for a month March 21	0 6 8
...	

Edmund Bell's Expenses CHA: T.11.2

1624–5

f 130 *(First term)*

...	
Musitian for a month pd Nov*ember* 23	0 6 8
For a base viol	1 13 4
...	
A Violl book	0 1 4
...	

f 150v *(Second term)*

...	
Musitian a month a fortnight last & a fortnight this Feb*ruary* 19	0 6 8

Stringing 2 Violls & fretting one	0 2 6
...	
Musitian month ending [Febr] March 18	0 6 8
...	

f 151 *(Third term)*

...	
Musitian for a month ending Aprill 16 °he had it the day before°	0 6 8
2 knotts of strings	0 0 4
...	
Musitian for a month May 13	0 6 8
3 knott strings	0 0 6
...	

f 151v

...	
Musitian a month Iune 10	0 6 8
2 knots stringe	0 0 4
Viol-books	0 2 0
...	

Edmund Bell's Expenses CHA: T.11.3

1624–5

f 31 *(Fourth term)*

...	
musitian for 3 weeks Iune 30	0 5 0
strings	0 1 6
...	

Robert Gray's Expenses CHA: T.11.3

1626–7

f 71v *(Third term)*

...	
Musitian for month end Iune 29	0 6 8
...	

(Fourth term)

Musitian month end	0 6 8
...	

Edward Gray's Expenses CHA: T.11.3

1626–7
f 72 *(Third term)*
...
Musitian for month ending Iune 29 0 6 8
...

(Fourth term)
Musitian month end Iuly 0 6 8
...

Charles Tasborough's Expenses CHA: T.11.3

1626–7
f 81v *(Third term)*
...
A viol 1 6 0
Strings & bookes 0 1 3
...
Musitian month end April 30 0 6 8
Knotts of viol strings 0 1 0
...

f 82v

Musitian month end May 28 0 6 8
Strings h ⟨p⟩ 0 1 6
...

(Fourth term)
Musitian for month end [Iuly 14] Iune 25 & 3 weeks
Iuly 14 0 11 8
...

1627–8
f 83v *(First term)*
...
Musitian month ending October 22 0 6 8
...

f 84v
...
Musitian for a month No*vember* 19 0 6 8
...
Musitian for a month Dec*ember* 15 0 6 8
...

(Second term)
Musitian for month end Feb*ruary* 25 0 6 8
...

f 85v
...
Musitian month March 24 0 6 8
...
Violl strings 0 0 9
...

f 97v *(Third term)*
...
Musick Aprill 21 a month 0 6 8
...

Cressy Tasborough's Expenses CHA: T.11.3

1626–7
f 82 *(Third term)*
...
A Viol 1 0 0
Strings & booke 0 1 3
...
Musitian month Aprill 30 0 6 8
...

f 83

Musitian month end May 28 0 6 8
strings 0 1 6
...

(Fourth term)
Musitian a month & 3 w*eeks* 0 11 8
...

1627–8 5
f 84 *(First term)*
...
Musitian for month end*ing* Oct*ober* 22 0 6 8
...

10

f 85
...
Musitian for a month end N*ovember* 19 0 6 8
...
Musitian Dec*ember* 15 0 6 8 15
...

(Second term)
Musitian 0 6 8
... 20

f 85v
...
Musitian for month March 24 0 6 8
... 25
Viol-strings h p 0 0 9
...

f 98 *(Third term)*
... 30
Musick a month Aprill 21 0 6 8
...

Justinian Isham's Expenses CHA: T.11.3

35

1626–7
f 89v *(Fourth term)*
...
Musitian for ye month ending Iuly 21 0 6 8
... 40

26/ h p *for* h*alf* p*air (?)*

APPENDIX 15
Music in Cambridge Plays

Music was an important element in Cambridge plays. Generally, students seem to have sung the vocal parts, while the Cambridge waits supplied instrumental music; in the case of Thomas Holmes, however, the composer, also a noted baritone, sang the song himself. In this appendix are recorded five play manuscripts with notated music and one whose tunes are named in the text. At the end of the appendix is a discussion of notated instrumental music, including a 'Musical Ghost.'

Notated Music in Play Texts

Notated music for college plays survives in five manuscripts (see Appendix 13 for more on the individual composers):

1/ BL: Harley 2412, f 75v (pencil foliation): *Preces deo*, by 'Mr Bird,' for Thomas Legge's *Richardus Tertius*, performed 1578–9. Photographic reproduction in Robert J. Lordi (ed), *Thomas Legge's Richardus Tertius* (New York, 1979), 539. Attributed to William Byrd the composer by *New Grove*. Not edited.

2/ Bodl.: Douce 234, f 15: music for *Silvanus*, performed 13 January 1597. Two staves; no text underlay. Composer not identified. Not edited.

3/ BL: Add. 10338 (autograph score-book): songs by George Jeffreys for Peter Hausted, *The Rival Friends*, performed 19 March 1632. Catalogued in Augustus Hughes-Hughes (ed), *Catalogue of Manuscript Music in the British Museum*, vol 2: *Secular Vocal Music* (London, 1908), 228. These songs were incorrectly attributed to Henry Lawes by Edward F. Rimbault in his edition of Purcell's *Bonduca* in *Publications of the Musical Antiquarian Society*, 2 (1842), 11. All five songs are edited by Peter Aston, 'George Jeffreys and the English Baroque,' University of York thesis, 1970. Three songs have been edited by Ian Spink in 'English Songs: 1625–1660,' *Musica Britannica*, 33 (London, 1971), 153–61: these are 'Drowsy Phoebus,' 'Have pity, grief,' and 'Cruel! but once again.'

The manuscript includes scores with text underlay, and comments:

f 43

Songs made for Dr Hausteds Comedy called ye Riuall freinds Acted before ye Kinge & Queene An*no* 1631. 19. March.

ff 43–5

Drowsy Phœbus com away...

f 46

Cruell but once againe...
...This Song was made for the Comodie but I thinke not sunge

ff 46v–7

Cupid if a God thou art Transfixe this Monsters stubborne hart...

ff 47v–8

To the Ladyes Ioy, delight...

ff 48v–9

But why do ye wing'd minutes fly so fast away?
...

ff 49v–51

Haue you a desyre to see the glorious Heauens ... Epitome
...

f 51

...
The Dialogue Drowsy Phebus & ye rest to this place were made ⌜to⌝ and sung in Dr Hausteds vnfortunate Comedy at Cambridge before ye Kinge and Queene called ye Riuall Freinds .31.

4/ BL: Add. 11608: Song by Thomas Holmes for Thomas Randolph, *The Jealous Lovers*, performed 20 March 1632. Catalogued in Hughes-Hughes (ed), *Catalogue*, vol 2, p 226. Not edited.

f 18

Oberon. (or) ye Madmans songe./
Sung in a Comedy at Cambridge before ye King, & Queene. by ye Author./

5/ CUL: Dd.3.73, ff 23–3v: song for William Johnson, *Valetudinarium*, performed 6 February 1638. Music for act 4, scene 9. Composer unknown. Song is 'Dulcis somne qui perduras.' Sung by Jasper Whitehead, who played the part of Cordelia. Not edited.

Songs to Familiar Tunes

Fucus Histriomastix (1622–3), apparently by Robert Ward, contains numerous songs in Latin, whose tunes are indicated in Lambeth MS 838. Most of the songs were sung by Peter Vincent, who played the role of Villanus. The performance also included instrumental music, morris dances, and a jig. A poem describing the performance of the play at Newmarket about 13 March 1623 reveals – if the poet is telling the truth – that the students forgot their bells at Cambridge and had to make do with borrowed bells for the morris (Appendix 5).

Music and dance in the play are discussed by G.C. Moore Smith, in the Introduction to his edition (see Appendix 6:1). In the following list of songs, the page numbers are those in Smith's edition, which should be consulted for his notes. Smith refers to William Chappell, *The Ballad Literature and Popular Music of the Olden Time* (London, 1859; rpt New York, 1965), which contains many of the tunes and a discussion of the cushion dance, source of the phrase 'Prinkum-prankum' (p 153), cited both in the play and in the poem on the play. The tunes of songs marked by an asterisk may be found in Claude M. Simpson, *The British Broadside Ballad and its Music* (New Brunswick, New Jersey, 1966).

*As I went to Walsingham (p 16)

Yee ladies of ye court com downe & take your places (p 16)

*Fortune my foe why doest thou frowne on me? (p 17)

*As at noone Dulcina rested (p 17)

Come helpe me over ye water you bony bony booteman (p 32)

Puppie has beaten saucie Jacke (p 34)

To Rumford (p 46)

*The Earl of Essex his last good-night (p 46)

*If Rosamund yat was so fayer (p 47)

To ye sunne (p 47)

I love her that loves me (p 50)

Thinkest that I am such a fool (p 50)

Lament, bagpipe, lament (p 51)

O hon hananero tararero tararero hon (a refrain from a ballad 'And will this wicked world never prove good') (p 52)

*The cushion dance (John Sanderson) (p 61)

Notated Viol Consort Music

Ian Payne has identified BL: Add. 30826–8 as a Trinity College manuscript, including pavans for five viols by Wilkinson and Mason: see 'Instrumental Music at Trinity College, Cambridge, *c.* 1594–*c.* 1615: Archival and Biographical Evidence,' *Music & Letters*, 68 (1987), 129, 137; full details in the forthcoming sequel in the same journal, subtitled 'British Library Additional MSS 30826–8, a Set of College Part Books?'

A Musical Ghost

Thurston Dart (trans and ed), *Two Consort Lessons Collected by Thomas Morley* (London, 1957), Introduction, echoing David Lumsden, 'The Sources of English Lute Music,' 3 vols, PhD thesis (Cambridge University, 1957), asserts of four lute books in the Cambridge University Library (Dd.2.11, Dd.5.78.3, Dd.9.33, Nn.6.36): 'These manuscripts appear to contain the repertory of the Cambridge Town Waits between about 1580 and 1615....' Ian Harwood, 'The Origins of the Cambridge Lute Manuscripts,' *Lute Society Journal*, 5 (1963), 32–48, argues that the four lute books were originally unrelated to Cambridge.

APPENDIX 16
Cambridge Playwrights

The following playwrights can be associated with Cambridge, either as graduates, or at least as sometime students. Following each name is the college and admission date where known, along with one of three reference works: E.K. Chambers, *Mediaeval Stage*, abbreviated MS (names accessible through index in vol 2); Chambers, *Elizabethan Stage*, abbreviated ES (names given in alphabetical order in vol 3); and Bentley, *Jacobean and Caroline Stage*, abbreviated JCS (names given in alphabetical order in vols 3–5). All playwrights are also listed in the DNB, with the exceptions of Ainsworth, Barret, Jones, Mason, and Mease. For information recorded in Venn, see University Index.

This list excludes members of the university who are known or thought to have written college plays (see Index, under Playwrights, College). An exception is made for Thomas Nash, however, because his Cambridge plays are somewhat ephemeral and, more important, because of his stature among professional playwrights. Bentley, JCS, vol 5, p 1240, speculates that John Webster may conceivably be identical with the person of that name who matriculated at St John's College in 1585 but took no degree; this speculation, however, has been deemed too tenuous to justify Webster's inclusion in this list.

For more detailed information on connections between university life and professional playwrights, see G.C. Moore Smith, 'Marlowe at Cambridge,' *Modern Language Review*, 4 (1909), 167–77; Kenneth Mildenberger, 'Robert Greene at Cambridge,' MLN, 66 (1951), 546–9; and Johnstone Parr, 'Robert Greene and his Classmates at Cambridge,' PMLA, 77 (1962), 536–43.

Name	College	Adm	Ref
Ainsworth, William	EM	1622	JCS
Ashton, Thomas	TC	1555	ES
Bacon, Francis	TC	1573	ES
Bale, John	JE	*c* 1518?	MS
Barret, John	SJ	1615	JCS
Belchier, Daubridgcourt	CC	1597	JCS

Calfhill, James	KC	1545	*ES*
Campion, Thomas	PH ?	*c* 1583	*ES*
Cavendish, William	SJ	1608 (MA)	*JCS*
Cokayne, Aston	TC ?	1624 ?	*JCS*
Day, John	GC	1592	*JCS*
Devereux, Robert	TC	1577	*ES*
Fane, Mildmay	EM	1618	*JCS*
Fletcher, John	CC	1591	*JCS*
Gascoigne, George	TC ?	*c* 1552	*ES*
Glapthorne, Henry	CC	1624	*JCS*
Greene, Robert	SJ	1575	*ES*
Greville, Fulke	JE	1568	*ES*
Grimald, Nicholas	CH	1536 ?	*MS*
Hawkins, William	CH	1619	*JCS*
Heywood, Thomas	EM or PH ?	1591	*JCS*
Hughes, Thomas	QU	1571	*ES*
Ingelend, Thomas	CH ?	1520 ?	*ES*
Jones, John	QU ?	1632 ?	*JCS*
Marlowe, Christopher	CC	1581	*ES*
Mason, John	GC	1596	*JCS*
Mease, Peter	JE	1614	*JCS*
Medwall, Henry	KC	1480	*MS*
Milton, John	CH	1625	*JCS*
Nash, Thomas	SJ	1582	*ES*
Norton, Thomas	MH ?	1544 ?	*ES*
Nuce, Thomas	PH	1559	*ES*
Preston, Thomas	KC	1553	*ES*
Quarles, Francis	CH	1605–6 ?	*JCS*
Radcliffe, Ralph	JE	1533 ?	*MS*
Shirley, James	SC	1615	*JCS*
Spenser, Edmund	PB	1569	*ES*
Studley, John	TC	1563	*ES*
Suckling, John	TC	1623	*JCS*

APPENDIX 17
Synopsis of February 1611 Riot

The following synopsis is intended to summarize in chronological order the chief incidents leading up to, constituting, and following directly from the great riot between St John's and Trinity Colleges on Wednesday and Thursday, 6–7 February 1611. Although most of the events are summarized without qualifying language, it must be kept in mind that the evidence consists almost exclusively of personal – hence partial – depositions. Matters in serious dispute are here attributed to a particular individual or college.

Many incidents were described by more than one witness. Page references are not supplied for incidents confined to individuals who may be traced through the Indexes. Page references are supplied where incidents are not tied to individuals or must be reconstructed from incomplete but complementary depositions. No attempt has been made to supply exhaustive cross-references for particular incidents.

Events Preceding the Riot

Before Christmas stones were laid in a heap in Garret Hostel (p 445).

On Twelfth Night (5 January) Robert Brooke (SJ) borrowed stage keepers' suits from Trinity College for St John's College lottery; Brooke told Robert Cotton (TC) that if St John's men were kept out of Trinity College comedy, there would be 'as greate a doe or stirre as ever was in the vniversitye' (pp 436–7).

In mid-January Nicholas Augur (SJ), tossing his gown upon his shoulder, struck Thomas Coote (TC) on the face: Augur and John Sotheby (SJ) then quarrelled with Coote and Nicholas Serle (TC), later with Simon Floyd (TC) and Richard Dorrington (TC) (p 454).

In late January William Whaley, Henry Cooper, Gabriel Rowles, and John Thompson, all of St John's, were together at the Sun Inn, where John Winter (TC) announced that if the Cooper brothers should come to the Trinity College comedy, 'they would be soe beaten they would be neere spoyled'; his threats also encompassed St John's men in general (pp 443, 464–5).

In early February Robert Mason (SJ) warned Henry Donhalt (TC), along with Cheyney Roe (TC), that St John's would be prepared for a fight (pp 463–4, 481). About

the same time, the stones were moved from Garret Hostel: witnesses for St John's claimed that the stones were laid up in Trinity College tower for subsequent use as missiles, but John Muncaster testified that Winge the paver told him that they were carried into King's College to be laid as paving (pp 425, 432–3, 445).

On 5 February (Shrove Tuesday) Nicholas Carr (SJ) was warned by his brother William (TC) not to go abroad to the comedy the following night (for fear of stones): 'none but *masters* of Arts would be suffered to come in' (p 438).

The First Riot: Ash Wednesday, 6 February

About noon Thomas Wilkinson (TC) and Henry Scarrack (SJ) met at Halliwell's barber shop, where they discussed impending trouble (pp 436, 438–9). Scarrack told Wilkinson that St John's men had prepared themselves with long clubs (p 436). Later that day, Wilkinson, dining with Robert Dawson and Arthur Hutton, both of St John's, asked them to warn Cooper not to come to the Trinity College comedy that night (pp 438–9).

Late in the afternoon Trinity College stage keepers treated kindly those playgoers who came to the college from the south by way of Great St Mary's Church; but they offered rough treatment to those coming from the north by way of St John's (pp 426, 439). The stage keepers included the following, all members of Trinity College except Daniel Boyes, a townsman:

Benjamin Aldred, in a green suit with white puffs and a blue cap
Edward Andrewes
Francis Chamberlayne
Thomas Coote, in a white frieze jerkin
Edward Dillacre
Thomas Heath, in a white suit with red guards and a hat the first night, a helmet the second
Thomas Linge, in a russet gown and a mask
Edmund Marcelline (called Marston in error on p 462?)
William Neville, in a dark horseman's coat and steel cap
Humphrey Rone
George Stanhope
James Twisleton
William Warr
Daniel Boyes, bookbinder, son-in-law of Jarmin Ward

About 5:00 pm John Elborrough (SJ), unarmed, was linked (ie, struck with a torch) by a stage keeper wearing a light-colored kersey suit decorated with light lace. Elborrough was then cut on the hand and arm by another stage keeper dressed in a

red horseman's coat with white lace, and wearing a scarf about his face (Neville?); this stage keeper wielded a sword and/or a club.

Robert Oxley (SJ) was linked by a stage keeper in a white suit decorated with red lace, and a steel helmet (Heath), and by a second stage keeper (Dillacre); Oxley snatched Dillacre's torch, broke it over his knee, then retreated, pursued by a third stage keeper, and by a fourth (Rone); he received three or four blows.

John Simonds (SJ), seeing Oxley pursued, threw a stone, which fell between two stage keepers and rolled up against the garden wall of Paul Thompson, senior bursar of TC.

Leon Shittleworth (SJ) was struck and felled by a short stage keeper in a russet horseman's coat (Neville or Linge?)

At 6:00 pm VC Newton (KC) and Dr Clayton, master of St John's, attempted to pacify the tumult. Coote (TC), a stage keeper, with a drawn sword and dagger in hand, issued a challenge, and was answered by Griffin Divall, Dr Clayton's servant.

At 7:00 pm stones began flying from Trinity College garden; about the same time, students armed with clubs issued from St John's. Since each college claimed that the other began the affray, the incidents are noted separately here without reference to priority.

1/ Stones were thrown from Trinity garden and tower; Mr Thompson's man Freeman was seen behind the wall. The following injuries were received: two students of CH, Callye and Wood, were smitten; Edmund Pratt (SJ) was struck on the forehead by a stone and felled to the ground; John Vaughan (SJ) was struck on the head; Jeffrey Allott, a townsman, was beaten back by stage keepers and struck with a brickbat on the shoulder; Thompson (SJ) was felled to the ground; Henry Cooper (SJ) received a blow on the breast.

2/ Club carriers from St John's attacked Trinity College stage keepers and Mr Thompson's garden wall, destroying the battlements of the wall.

The following, all carriers of long clubs, were townsmen: Myton, a bricklayer, leader of the club carriers; Jackson, a college porter, second leader, accompanied by Fordam; Francis (last name unknown), apparently head porter of St John's; Maurice, the college cook; Perry (whose club was called Mr Grace's club); and Purkis.

The following were students of St John's, unless otherwise noted: Augur, who carried a rapier; Brooke, weapon unknown; Edward Burton, in a round (or flat) cap, with a great bar of iron which he had from Edward Ryston before Rone came out; Henry Cooper, with a club which he gave to Lion Ellis; Elborrough, with a club; Ellis, with the club which he received from Cooper; John Halstead, weapon unknown; Samuel Hilton (CH), with a sword; Mason, with a coalrake; James Osborne, with a long (or short) club; Oxley, with a long club received from Halstead and delivered to Richard Shephard (CH); Thomas Palmer, with a short hanger; Robert

Randall, with a little club; Ryston, with a great stick like a hedge stake; Rowles, with a club with a crossbar; Simonds, weapon unknown; Strickland, with a rapier; Nathaniel Surcottes, without his academic gown, but wearing a square cap, and carrying a long club; Thompson, with a long (or short) club; and Vaughan, with a club or staff.

The following incidents occurred during the fray:

- Surcottes (SJ), without an academic gown, at the head of club carriers, was struck by a stage keeper
- Warr, a stage keeper, was hit on the leg by a stone; he had a confrontation with Osborne (SJ)
- Osborne was smitten by a stage keeper in a reddish suit (Linge?)
- Purkis was smitten by Rone (TC), a stage keeper
- Rone flourished a sword while driving club carriers back toward St John's College rails; on his return to Trinity he was felled by Myton
- Cooper also had a blow at Rone
- Jackson was smitten by a stage keeper in white body-armour
- Strickland struck at the neck of Henry Brett (TC); Cooper claimed that he struck a blow at Rone
- Myton and Jackson struck at Marcelline or Twisleton (TC); also at Filmer (TC) and Cotton (TC); Whaley, host of the Sun, rescued Marcelline (called Marston in error?)
- Purkis was hurt by a stage keeper with a sword

The following, all associated with St John's College, attacked the Trinity College wall surrounding Mr Thompson's garden and broke down its battlements: an unknown scholar who was smitten on the hand by a stone, Thompson, Jackson the porter, Myton, and Smarte the porter.

Meanwhile, inside or just outside Trinity College hall, the following events took place:

- According to John Scarlett (PB) and Perrin (CL), Thomas Smith (SJ) had a sword under his gown when he was sitting in the gallery watching the comedy; Smith denied wearing a sword.
- Thomas Layfeild (SJ) was put down the stairs at the hall door by a stage keeper in a 'rugge' gown and steel helmet or cap (Neville?)
- Dawson (SJ) was linked by two stage keepers: the first was Andrewes (TC); the second was Neville (TC), who wore a dark cloth horseman's coat and a steel helmet.
- Oxley (SJ) and Webster, a townsman, were linked by the stage keeper Heath in the interval between the fourth and fifth acts.

The Second Riot: Thursday, 7 February

At 2:00 pm Mason (SJ) was warned by Edward Goldingham (TC) not to attend the comedy that night.

At 4:00 pm Palmer (SJ) brought a naked sword, which he had received from Benjamin Chylde (CH?), through the streets (one of which was Petty Cury).

At 5:00 pm the following incidents occurred, all the victims being from St John's:

- Goldingham (TC), keeping the main gate of Trinity College locked, forced playgoers to enter through the gate on the Caius College side.
- Osborne (SJ) was linked and felled by a stage keeper wearing a red suit laced with white and a steel cap.
- Thomas Bagly was linked and felled by a stage keeper wearing a white suit and a steel cap (Heath?), and by another in a reddish suit (Linge?).
- Mason, conducted to the hall by one stage keeper, was linked by another.
- John Williams, John Grace, and Laurence Burnell had difficulty getting into Trinity College hall. The first two were searched against their will by Stanhope (TC); Burnell was finally admitted by Stanhope.
- Jeremiah Hoult and Thomas Cecil also had difficulty getting into Trinity College hall.
- Augur was assaulted as he went down the hall stairs after the comedy ended.
- Henry Cooper was wrongly accused by William Ward (TC).

On or about Monday, 10 February the first depositions were taken. Further depositions were submitted on Tuesday, 11 February when St John's College submitted its bill of complaint. The bill of complaint alleged that attempts had been made to suborn John Kinge and Smarte, evidently porters of St John's, in the chamber of Thomas Kemp (TC); Kinge deposed that Kemp had offered him money to name those he saw during the riot. The St John's bill also alleged that Robert Slegge had been 'sent for' to the chamber of William Hall (TC); Slegge deposed that he had been sent for and 'examined' by Hall about events during the riot.

APPENDIX 18
Saints' Days and Festivals

While the following table is hardly a substitute for a full saints' calendar, it does contain the dates for all the festivals to which reference is made in the entries collected for this volume. For the exact dates of movable feasts, the reader is referred to the tables in C.R. Cheney's *Handbook of Dates for Students of English History*, pp 84–161.

All Hallows (All Saints')	1 November
Ascension	Thursday after fifth Sunday after Easter
Ash Wednesday	first day of Lent; forty days before Easter
Blessed Virgin Mary	
Annunciation	25 March
Assumption	15 August
Conception	8 December
Nativity	8 September
Purification	2 February
Visitation	2 July
Candlemas	*see* Blessed Virgin Mary, Purification
Childermas	*see* Holy Innocents
Christmas	25 December
Circumcision	1 January
Corpus Christi	movable: Thursday after Trinity Sunday
Easter	movable: 22 March to 25 April
Epiphany	6 January
Fastingham	*see* Shrove Tuesday
Hallowmas	*see* All Hallows
Hock Monday	second Monday after Easter
Hock Tuesday	second Tuesday after Easter
Holy Innocents	28 December
Lady Day	*see* Blessed Virgin Mary, Annunciation
Lent	the forty days before Easter, beginning with Ash Wednesday
Michaelmas	*see* St Michael

New Year's Day	1 January
Pentecost	seventh Sunday after Easter
Relic Sunday	first Sunday after 7 July
St Agatha	5 February
St Bartholomew	24 August
St Catharine	25 November
St Edmund, king and martyr	20 November
St Hugh	17 November
St James	25 July
St John the Baptist, nativity	24 June
St John the Evangelist	27 December
St John before the Latin Gate	6 May
St Margaret	20 July
St Martin	11 November or 4 July
St Mary Magdalene	22 July
St Matthew	21 September
St Michael	29 September
St Nicholas	6 December
translation	9 May
Sts Peter and Paul	29 June
St Paul, beheading	30 June
St Stephen, protomartyr	26 December
St Thomas Becket	29 December
Shrovetide	Sunday, Monday, and Tuesday before Lent
Shrove Tuesday	Tuesday before Ash Wednesday
Trinity Sunday	Sunday after Pentecost
Twelfth Night	5 January
Whitsunday	*see* Pentecost

Royal Celebrations

Elizabeth I, accession	17 November (1558)
James I, accession	24 March (1603)
Gunpowder Conspiracy Day	5 November (1605)
Charles I, accession	27 March (1625)

Church Dedication Feasts

The dedication feast of Little St Mary's was moved in 1383 from the Saturday after All Saints' Day to 11 July (Ely Diocesan Records); all references cited in the Records are to the latter date. The dedication feast for Great St Mary's was apparently held in the week of 28 June to 4 July in 1364–5, but in the week of 16–22 May in 1365–6;

possibly the parish plays of 30 June (feast of St Paul) and 1 July in 1499–1500 and 1500–1 respectively were similarly performed for the dedication feast (Records). The dedication feast of Holy Trinity was moved to 9 October in 1376 (Cooper, vol 1, p 113).

University Ceremonies

The bachelors' commencement consisted of two acts, the 'First Act' occurring a month before Ash Wednesday, the 'Latter Act' on Ash Wednesday itself. The general or masters' commencement was usually held on the first Tuesday in July.

Principal Town Fairs

The following town fairs were established by 1279:

Reach Fair: Monday of Rogation Week (ie, Monday before Ascension Day); held at Reach, ten miles north-east of Cambridge.

Midsummer Fair: 22–5 June; held on Greencroft, renamed Midsummer Green in 1501, now called Midsummer Common.

Sturbridge Fair: 24 August–29 September (from at least 1516); held on Sturbridge Common.

APPENDIX 19
Published Illustrations

Engraved half-title from William Alabaster, *Roxana*, STC: 250, facing typeset title-page (reproduced by permission of the Bodleian Library from printed book 8° L. 22. Jur. (2))

Illustration from *Pedantius*, STC: 19524, following title-page (reproduced by permission of The Huntington Library, San Marino, California)

Illustration from *Ignoramus*, STC: 21445, facing title-page (reproduced by permission of The Huntington Library, San Marino, California)

THE

PROLOGVE

AND

EPILOGVE

TO

A COMEDIE,

PRESENTED,

At the Entertainment of the Prince His Highneſſe, by the Schollers of Trinity Colledge in *Cambridge*, in *March* laſt, 1641.

By Francis Cole.

LONDON:

Printed for James Calvin, 1642.

Accept our hearty zeal, a thing that's plaid
Ear't was a play, and acted ere t'was made:
Our Ignorance, but our duty too we ſhow,
I would all ignorant people would do ſo.
At other times expect our wit or Art,
The Comedy is acted by the heart.

THE

Prologue and Epilogue from *The Guardian*, Wing: C6673, title-page and sig A3 (reproduced by permission of The Huntington Library, San Marino, California)

Translations

ABIGAIL ANN YOUNG

The Latin documents have been translated as literally as possible in order to help the reader understand what the documents say. The order of records in the translations parallels that of records in the original. Place-names and given names have been normalized but surnames have not. However, names of patrons appearing in the *Complete Peerage*, or the *History of Parliament* series, or the *DNB*, are standardized according to the spellings of the applicable authority. Spellings of the surnames of patrons not found in these standard sources but which are variants of surnames found in the patrons' index are standardized to the spelling given in that index. All other surnames are left in the spelling of the text. Where English names which might be interpreted as either surnames or first names are followed by Latin occupation titles, those occupation titles have been assumed to be descriptions rather than names; thus 'Matheus ioculator' has been treated as 'Matthew, a jester' rather than 'Mathew Jester.' Capitalization and punctuation are in accordance with modern practice.

As in the text, diamond brackets indicate obliterations and square brackets cancellations. Round brackets enclose words not in the Latin text but needed for grammatical sense in English. In the translations of account entries, words also appear in these round brackets to represent the subject and verb known to be governing each entry. These governing phrases, for example 'Fees' or 'Necessary expenses,' were usually written out in full only a few times, at the beginning of each account heading or subheading; they were not repeated for each item. It appears that once a corporate body found a set of formulae which fitted its needs, it tended to repeat those formulae year after year, despite changes of accountants or auditors, who doubtless copied them from earlier account books.

Not all the Latin in the text has been translated here. Latin tags, formulae, headings, or other short sections in largely English documents are either translated in footnotes or not at all. Individual documents which consist of a single line, or other very short entries, especially those that are part of repetitive annual series, are not translated, unless they present some unusual syntactic or semantic problem. All Latin vocabulary not found in the standard Latin dictionary, the *Oxford Latin Dictionary*, is found in the glossary.

The practice, introduced in REED's *Devon* volume, of using stock translation equivalents for player and performance terms is continued. It has proved more desirable to discuss the full range of possible meanings for these terms in the glossary than to attempt to indicate them in the translations. A list of terms which can serve as equivalents to these technical Latin words, while neither unduly widening nor restricting the range of possible meanings which ought to be represented, has been devised and appears below. Translation equivalents are also used for standard academic or legal terminology, or to establish stock translations which may distinguish Latin synonyms, where it seems appropriate.

The translation of Cambridge records is complicated in two ways. The first is the apparent absence of one single official title in Latin for the city waits. They are designated by various performer terms, such as 'histrio,' 'mimus,' or 'fustulator.' This Latin usage creates a certain awkwardness in official documents, such as the receipt of pledges for the waits' badges, where an occupational designation would seem to be more appropriate than a performer term. The policy of literal translation is followed here as elsewhere. The second complication is the nature of the communities whose records are translated here. The university and its constituent colleges form one of the places in medieval and early modern England in which a translator can fairly suppose a familiarity with classical Latin usage from a comparatively early date, including a familiarity with the classical denotations and connotations of such words as 'histrio' and 'mimus.' Although there is no clear or direct evidence that these words were used in their classical Latin rather than their Anglo-Latin senses, the possibility cannot not be completely disregarded in reading the records. Since there is no way unobtrusively to indicate such a possibility in the translations, it is mentioned as a caveat here.

In the list below are some common Latin performer terms used in Cambridge with their English equivalents. For a full discussion of the performer terms, see the translator's article in REED *Newsletter* 9:2 (1984) and 10:1 (1985), 'Plays and Players: The Latin Terms for Performance,' and consult the glossary.

fistulator	piper
histrio	entertainer
ioculator	jester
ludator	player
lusor	player
mimus	performer
ministrallus	minstrel
tibicen	piper
tubicen	trumpeter

1342–3
King's Hall Accounts 1 TCA
f 59* *(External expenses)*

...Likewise 2 s given John Eccles on Christmas. Likewise 8 d to John Pyper. Likewise 4 d to Simon Gyterner.... Likewise 2 d for our parishioners dancing....
...

1343–4
Peterhouse Statutes PHA
nf*

...Lest scholars embroil themselves in unsuitable things: registered.

Since the seeds of the virtues cannot bring forth fragrant fruit unless the vices are first torn up by their roots, we, as a prohibition, order the aforesaid scholars in our aforesaid university not to frequent public houses or any other unsuitable places, not to wander without reason through the streets and open (market) places, not to engage in secular transactions forbidden to clerics, to abstain from drunkenness and intoxication as is right, not to watch jesters or entertainers in public, not by any means to presume to be present at stage plays or public shows of mockeries in churches, a theatre, or racecourses or other public places unless they should perhaps be present for a short time for relaxation while decency is preserved, nor to take part in them personally, nor bear arms to disturb the peace, contrary to canonical sanctions, lest by these things the decency of scholars be besmirched with a threat to souls and bodies and a deadly example and a scandal to the entire house, which things are very often accustomed to arise from such mockeries, but to occupy themselves in scholarly actions and in good manners to such a degree that the fragrant herald of their good reputation be diffused to an even better effect and shine forth daily more clearly....

1349–50
King's Hall Accounts 1 TCA
f 132 *(Expenses incurred)*

...Likewise 5 d for minstrels and clerics on Christmas....
...

f 132v *(Expenses incurred by Henry de Wykylwod)*

...Likewise 4 d for a gift for entertainers....

f 133* *(Expenses of Great St Mary's Church)*

...Likewise 12 d given entertainers on the feast of Corpus Christi.... Likewise 18 d given entertainer/s on the dedication feast of blessed Mary's church....

Corpus Christi Guild Minutes CCA: Masters N1
f 1v*

...
Robert le Pipere and Alice his wife, John Pipere, Thomas Pipere, and Imania his wife entered the confraternity by a settlement of one mark and a wax payment.
They paid one mark to Simon They paid all to Simon.
...
Likewise on expenses for the procession, in all 56 s 10 d (were spent).
Likewise 9 d (were) paid John Sekersteyn for visors.
...

1350–1
King's Hall Accounts 1 TCA
f 146v *(Expenses incurred)*

...For entertainers, 2 s 9 d.... In the thirty-first (week) for entertainers, 7 d....

f 148v *(Expenses of Great St Mary's Church)*

...
...Likewise 21 d given entertainers on the same day....

1352–3
Corpus Christi Guild Minutes CCA: Masters N1
f 8*

...
William de Lenne, skinner, and Isabel, his wife, entered the confraternity and gave one mark for alms, and 12 d for wax, and he (the treasurer?) spent on the play of the sons of Israel a half mark or they paid a half mark and have a day for payment (of the rest?) before

the feast of St Matthew the Apostle. They paid the wax at the time of (their) entry. They paid all to Hardy.
...

1354–5
King's Hall Accounts 1 TCA
f 169 *(Expenses)*
...
...Likewise 2 s given entertainers on Christmas.... Likewise for the entertainers ⟨.....⟩....

f 171 *(Expenses of Great St Mary's Church)*

...Likewise on the dedication day of the aforesaid church 2 d (were spent) on minstrel/s and rushes and for beer....
...

1356–7
King's Hall Accounts 2 TCA
f 3v *(External expenses)*

6 d paid minstrel/s on the feast of All Saints. Likewise 4 d.... Likewise 12 d for one minstrel.... Likewise 6 d for an entertainer.... Likewise 2 d for minstrel/s. Likewise 8 d given a waferer and for one minstrel....

1361–2
King's Hall Accounts 2 TCA
f 52v *(Expenses incurred)*

...Likewise 12 d for two entertainers of Lord de Neville and 6 d for their meals....

f 53 *(Expenses incurred)*

...Likewise 12 d given an entertainer. Likewise on another occasion, 12 d....

f 57 *(Expenses of Great St Mary's Church)*
...
...Likewise 18 d for minstrels....

1362–3
King's Hall Accounts 2 TCA
f 71v* *(Expenses incurred)*

...Likewise 10 d for entertainers on the same day.... Likewise 11 d for meals for two entertainers and a laundress, that is, on All Saints' Day.... Likewise 18 d for entertainers on St Edmund the King's Day.... Likewise 2 s for a common entertainer (*ie*, a town entertainer).... Likewise 6½ d in the fifteenth week for meals for a laundress and one entertainer.... Likewise 5 d for an entertainer's meals....

f 72

...Likewise 6 d for two entertainers' meals.... Likewise 4 d given some entertainer.... Likewise 9 d in the thirty-fourth week, that is, in the week of Pentecost, on three entertainers' meals at 1 d; and 6 d for two (entertainers') meals another day.... Likewise 2 s 4 d given three entertainers.

f 72v

...Likewise 6 d given some entertainer.... Likewise 3 d for two loaves and beer sent to one sick entertainer.... Likewise 3 s 4 d given three entertainers of Lord Lionel, and 8 d for the meals of the same with a household servant.... Likewise 11 s 11½ d for various meals prepared during the entire autumn, that is, for barber/s, a laundress, entertainers, turf-cutters bearing turfs (*or* brush?), and others coming in from outside....

f 73v *(Expenses of Great St Mary's Church)*

...
...Likewise 14 d for two entertainers' meals on the same day and the following day. Likewise 2 s in silver given them.... Likewise 2 d for meals for those dancing from the same parish. [Likewise 8 d for three entertainers' meals, together with a household servant, on Sunday. Likewise 3 s 4 d given Lord Lionel's entertainers.]...

f 79v *(John Cheyne's expenses)*

...And 14 d for an entertainer's [and (his) son's] meals.... And 4 s 1½ d

for meals for various entertainers and others coming in from outside in the same week....

...

1364–5
King's Hall Accounts 2 TCA
f 97 *(External expenses)*

...Likewise 6 d for an entertainer's meals [and] for his son.... Likewise 12 d given entertainers on St Edmund's Day.... Likewise 6 d for two entertainers' meals.... Likewise 8 d given minstrel/s on the eve of St Catharine.... Likewise 5 d in the twelfth week for two entertainers' meals. Likewise 6 d given the same.... Likewise 2 d for meals for those dancing. Likewise 6 d for entertainers' meals. Likewise 8 d given the same. Likewise 2 s 8 d given minstrels at Christmas on various occasions.... Likewise 16½ d in the fifteenth week for meals for barber/s, a laundress, and outsiders dancing.... Likewise 20 d given entertainers on Epiphany Day....

f 97v

In the seventeenth week for a minstrel's meals, 3 d.... Likewise 12 d paid an entertainer, that is, for wages.... Likewise 4 d for two entertainers' meals.... Likewise 3 d for an entertainer's meals.... Likewise 6 d for two entertainers' meals. Likewise 2 s given the same.... Likewise 15 d for five entertainers' meals on the dedication day of All Saints' Church. Likewise 20 d given the same. Likewise 6 d for meals for those dancing.... Likewise 6 d for two minstrels' meals....

f 98

...Likewise 18 d for four entertainers' meals at dinner and at supper for one day....

f 99v *(Expenses of Great St Mary's Church)*
...
...Likewise 11 d in the fortieth week, that is, on the dedication feast of the said church of blessed Mary for entertainers' meals. Likewise 3 s given the same....

1365–6
King's Hall Accounts 2 TCA
f 121 *(Supplementary expenses)*

...Likewise 4 d given an entertainer.... Likewise 2 d for one entertainer's meals.... Likewise 12 d given some entertainer.... Likewise 3 d (were spent) on one entertainer's meals.... Likewise 12 d given an entertainer.... Likewise [7 s] 4 s given entertainers on various occasions.... Likewise 12 d for meals for various entertainers and others [entertainers] coming in from outside.... Likewise 19½ d for meals for three entertainers and others coming in from outside. Likewise 2 s given the same entertainers.... Likewise 8 d for meals for a barber and some entertainer.... Likewise 12 d given some entertainer.... Likewise 4 d given some entertainer.... Likewise 7 d for some entertainer's meals....

f 121v

...Likewise 4 d for two entertainers' meals.... Likewise first in the thirty-fourth week 2 s 9½ d for entertainers' meals on the dedication day....
...

f 122

...Likewise 2 d for one entertainer's meals....

1366–7
King's Hall Accounts 2 TCA
f 138v *(Supplementary expenses)*

...Likewise 4 d for some entertainer's meals.... Likewise 3 d for two entertainers' meals....

f 139

...Likewise 12 d given one entertainer....

f 143v* *(John Cheyne's expenses)*

...And for two entertainers' meals, 6½ d....

1370–1
King's Hall Accounts 2 TCA
f 149v *(Expenses incurred for meals)*

...(Likewise on) entertainers' meals, 6 d.... Likewise 12 d given entertainers.... Likewise 2 d given an entertainer.... Likewise 14 d paid [one] two entertainers.... Likewise 7 d (were spent) on meals for seven entertainers.... Likewise [for] 18 d paid entertainers....

1377–8
King's Hall Accounts 3 TCA
f 124v* *(Supplementary expenses)*

...Likewise 2 s for three performers for their salary.... Likewise 12 d for one jester. Likewise 12 d for performers.... Likewise 12 d for one minstrel.... Likewise 12 d paid performers.

f 125 *(Common meals)*

...Likewise 10 d for performers.... Likewise 6 d for performers.... Likewise 6 d for performers. Likewise 7 d for some jester.... Likewise 3 d for the minstrel. Likewise 14 d for performers and for Rudham.... For a performer, 2 d.... Likewise 2 d for minstrel/s.... Likewise 2 d for one performer.

1382–3
King's Hall Accounts 3 TCA
f 111v* *(Common meals)*

...Likewise 15 d for five entertainers on the same day.... Likewise 4 d for entertainers.... Likewise 5 d for Bokenham, a minstrel, with household servant/s.... Likewise 4 d for minstrel/s.... Likewise [3 d] 12 d (were spent) on entertainers.... Likewise 1½ d for minstrel/s.... Likewise 8 d for four minstrels.... Likewise 6 d for three minstrels.... Likewise 9 d for bedells and a performer....

f 112

...Likewise 1½ d for one minstrel....

f 112v *(Supplementary expenses)*

...Likewise 18 d paid three entertainers for (their) salary on Christmas.... Likewise 12 d for minstrels.... Likewise 12 d given entertainers.... Likewise 6 d given the king's apeward....

1383–4
King's Hall Accounts 3 TCA
f 97 *(Common meals)*

...2 d for entertainers.... Likewise 3 s 4 d for minstrel/s.... Likewise 8 d for minstrel/s and a waferer. Likewise 8 d for minstrel/s.... Likewise 4 d for minstrel/s....

f 98 *(Supplementary expenses)*

...Likewise 6 d for three entertainers.... Likewise 16 d for entertainers.... Likewise 16 d for minstrel/s and waferers....

f 99 *(Meals of Great St Mary's Church)*
...
...Likewise 3 s for meals and entertainers....

1385–6
King's Hall Accounts 3 TCA
f 86v *(Supplementary expenses)*

...[Likewise 8 d (were spent) on three entertainers.]... Likewise 20 d given minstrel/s.... Likewise 12 d for minstrel/s....

f 87 *(Common meals)*

...Likewise 8 d (were spent) on three entertainers.... Likewise 12 d for three entertainers.... Likewise 5 d for minstrel/s.... Likewise 6 d for minstrel/s.... Likewise 3 d for Craner, a minstrel.... For minstrel/s, 8 d.... Likewise 4 d for minstrel/s....

1386–7
King's Hall Accounts 3 TCA
f 58v* *(Supplementary expenses)*

...Likewise 4 d given the king and clerk of All Saints' (parish) on the

feast of St Edmund.... Likewise 4 d (were spent) on the feast of St Nicholas for the (boy-)bishop of All Saints' (parish).... Likewise 8 d given performers.... Likewise 18 d given pipers.... Likewise 16 d given two minstrels and one waferer.... Likewise payment was made to some performer, 12 d. Likewise to another performer, 12 d.... Likewise 22 d (were spent) on entertainers....

f 59 *(Common meals)*

...Likewise 6 d for three performers on the feast of St Hugh. Likewise 2 s (were spent) on the feast of St Edmund together with the three preceding days for three performers.... Likewise 4 d for two pipers.... Likewise 10 d for minstrel/s and (a) waferer.... Likewise 12 d for three minstrels.... Likewise 6 d (were spent) on performers.... Likewise 12 d for three jesters.... Likewise 9 d for three performers. Likewise 3 d for [three] two other performers. Likewise 9 d for three performers....

f 61* *(Meals of Great St Mary's Church)*

...

...Likewise 10 d for the king's meals on the feast of St Edmund with (his) maidservant. Likewise 6 d 2 d (*ie*, 8 d?) given the king and clerk of the same church.... Likewise 8 d (were spent) on the feast of St Nicholas for the (boy-)bishop of the church of blessed Mary. Likewise 3 d. Likewise 3 d....

1387–8

King's Hall Accounts 5 TCA

f 3 *(Supplementary expenses)*

...Likewise 8 d for performers.... Likewise 12 d for performers....

(Common meals)

...Likewise 4 d for two entertainers.... Likewise 4 d for three performers.... Likewise 2 d (were spent) on performers.... Likewise 4 d for performers....

1388–9

King's Hall Accounts 3 TCA

f 34 *(Supplementary expenses)*

...Likewise 12 d for entertainers ⌜of the town⌝ at Christmas time for an offering.... Likewise 2 s for entertainers on the same day....

Likewise 4 d for entertainers. Likewise 2 d for entertainers.... Likewise 12 d paid entertainers. [Likewise for entertainers] Likewise 2 s paid entertainers.

(Common meals)

...

...On entertainers, 8 d....

f 35 *(Meals of Great St Mary's Church)*

...Likewise 9 d for entertainers on the dedication feast. Likewise 12 d paid entertainers on the same day....

1389–90
King's Hall Accounts 3 TCA
f 7 *(Supplementary expenses)*

...Likewise 12 d for an entertainer.... Likewise 12 d for an entertainer.... Likewise 2 s (were spent) on an offering for entertainers.... Likewise 2 s for entertainers on the dedication of St Mary's Church.... Likewise 2 s for [those dancing] the reward of laymen playing....

(Common meals)
...Likewise 8 d for entertainers.... Likewise 2 s 1 d for entertainers.... Likewise 6 d for an entertainer.... Likewise 8 d for entertainers' dinner.... Likewise 12 d for entertainers.... Likewise 3 s for entertainers....

f 7v

...Likewise 3 d for entertainers.... Likewise 12 d for one entertainer (were spent) on meals.... 2 s (were spent) on entertainers.... Likewise 6 d for entertainers....

1390–1
King's Hall Accounts 4 TCA
f 92* *(Supplementary expenses)*

...Likewise 6 d for three entertainers for one day.... Likewise ⟨.....⟩ for entertainers.... Likewise 20 d for players. Likewise 4 d collected

for the players.... Likewise 2 s for entertainers of the town.... Likewise 2 s for entertainers. Likewise 8 d for din(ner) for entertainers.... Likewise 4 d for one player....

f 93* *(Common meals)*

...Likewise 6 d for entertainers of the town.... Likewise 2 s for entertainers for dinner.... Likewise 6 d for entertainers....

1393–4
King's Hall Accounts 4 TCA
f 21 *(Supplementary expenses)*

...Likewise 12 d for entertainers for an offering.... Likewise 6 d for three entertainers' dinner on the dedication day....

f 22 *(Common meals)*

...Likewise 9 d (were spent) on entertainers' dinner....

1394–5
King's Hall Accounts 4 TCA
f 58 *(Supplementary expenses)*

...Likewise 20 d for three entertainers on the feast of the Purification of blessed Mary. Likewise 4 d for players.... Likewise 4 d for those dancing on the dedication day.... 20 d (were spent) on players. Likewise 8 d (were spent) on players....

(Common meals)
...Likewise 2 d (were spent) on one entertainer's dinner.... 8 d (were spent) on two entertainers' dinner. Likewise 4 d for dinner for the king's entertainer.... 6 d (were spent) on three entertainers....

f 59 *(Meals of Great St Mary's Church)*
...
...Likewise 6 d for those dancing....
...

1395–6
King's Hall Accounts 4 TCA
f 43 *(Supplementary expenses)*

...Likewise 6 d for players.... Likewise 2 s for minstrel/s of the town.... Likewise 5 d for a jester....

f 43v *(Common meals)*

...Likewise 2 d for entertainers.... Likewise 6 d for three entertainers. Likewise 6 d for dinner for entertainers. Likewise 5 d.... Likewise 6 d for dinner for entertainers....

f 44 *(Meals of Great St Mary's Church)*
...
...Likewise 18 d for pipers on the dedication day of the church. Likewise 18 d....
...

1396–7
King's Hall Accounts 4 TCA
f 75 *(Supplementary expenses)*

...Likewise 8 d for players....

(Common meals)
...Likewise 6 d for minstrel/s.... 8 d (were spent) on entertainers....

f 76 *(Meals of Great St Mary's Church)*
...
...Likewise 16 d given players and for a dance....

1397–8
King's Hall Accounts 4 TCA
f 110v *(Supplementary expenses)*

...Likewise 4 d for players.... Likewise 16 d for entertainers of the town.... Likewise 26 d for those dancing....
...

1398–9
Corpus Christi College Accounts CCA: Masters N1
f 13*
...
Likewise I gave to pipers of the lord duke of Lancaster and of the duke of Hereford and to another (piper?) on (St) Michael's Day 2 s
...

f 13v*
...
Likewise to pipers on our festival 18 d
...

f 16*
...
Likewise to piper/s and Evan, a cook 2 s 2 d
...

King's Hall Accounts 4 TCA
f 128 *(Supplementary expenses)*

...Likewise 12 d for players. Likewise 12 d for entertainers of the town.... Likewise 4 d for a dance on the dedication day of All Saints' (Church).

(Common meals)
...for three entertainers' dinner, 9 d.... Likewise 6 d for entertainers....

1399–1400
King's Hall Accounts 5 TCA
f 26 *(Supplementary expenses)*

...Likewise 12 d (were spent) on [entertainers] players of blessed Mary's Church.... 4 d (were spent) on the dedication feast for a dance....
...

f 27 *(Common meals)*

...Likewise 12 d (were spent) on entertainers....

1402–3
King's Hall Accounts 5 TCA
f 42 *(Supplementary expenses)*

...Likewise 12 d for players.... Likewise 20 d for pipers of the town on the feast of the Purification. And 6 d (were spent) on their meals.... 4 d (were spent) on the dedication day for those dancing. 8 d (were spent) on entertainers. Likewise 16 d (were spent) on players....

1405–6
King's Hall Accounts 5 TCA
f 92 *(Supplementary expenses)*

...Likewise 12 d for players.... Likewise 12 d for players. Likewise 6 d for entertainers' dinner. Likewise 20 d for entertainers.... Likewise 4 d for those dancing on the dedication day of All Saints' Church. Likewise 12 d for those dancing....
...

1408–9
King's Hall Accounts 5 TCA
f 117 *(Supplementary expenses)*

...12 d (were spent) on entertainers.... Likewise 4 d for dancers on the dedication of All Saints' Church. Likewise 8 d for those dancing on the dedication of blessed Mary's Church....

(Common meals)
...10 d (were spent) on two entertainers' dinner....
...

1409–10
King's Hall Accounts 5 TCA
f 104 *(Supplementary expenses)*

...Likewise 6 d for players.... Likewise 22 d (were spent) on entertainers and players. Likewise 12 d for entertainers.... Likewise 4 d (were spent) on those dancing. Likewise 8 d for those of St Mary's Church dancing.
...

1410–11
King's Hall Accounts 5 TCA
f 130v *(Supplementary expenses)*

...Likewise 8 d for entertainers.... Likewise 6 d for those dancing on the dedication feast of All Saints' (Church).... Likewise 4 d for one entertainer. Likewise 8 d for those dancing on the dedication feast of St Mary's Church....
...

1412–13
King's Hall Accounts 5 TCA
f 170v *(Supplementary expenses)*

...Likewise 6 d for players on Christmas.... Likewise 5 d for players. Likewise 20 d for entertainers of the town on the feast of the Purification of blessed Mary. Likewise 6 d for dinner for the same (*pl*) on the same day.... Likewise 4 d for those dancing on the dedication feast of All Saints' (Church). Likewise 8 d for those dancing on the dedication feast of St Mary's [All Saints'] Church. Likewise 12 d for players.
...

1413–14
King's Hall Accounts 5 TCA
f 74v *(Supplementary expenses)*

...Likewise 12 d for players.... Likewise 12 d for entertainers on Purification Day.... Likewise 4 d for those dancing on the dedication feast of All Saints' (Church)....
...

(Expenses of Great St Mary's Church)
...Likewise 8 d for those dancing on the dedication day of the church.

1414–15
King's Hall Accounts 6 TCA
f 19 *(Supplementary expenses)*

...Likewise 6 d for players.... Likewise 12 d for players.... Likewise

12 d for entertainers on Purification Day.... Likewise 4 d for those dancing on the dedication of All Saints' Church....
...

1415–16
King's Hall Accounts 6 TCA
f 6 *(Supplementary expenses)*

...Likewise 12 d for the clerk of All Saints' (Church) and for players.... Likewise 2 s 2 d for entertainers and players.... Likewise 8 d for those dancing....
...

1416–17
King's Hall Accounts 6 TCA
f 40 *(Supplementary expenses)*

...Likewise 2 s 4 d for various players.... Likewise 20 d for entertainers on the day of the Purification of blessed Mary.... Likewise 4 d for those dancing on the dedication feast....
...

f 40v *(Expenses of Great St Mary's Church)*
...
...Likewise 4 d for those dancing on the dedication day.

1420–1
King's Hall Accounts 6 TCA
f 125v* *(Supplementary expenses)*

First, 4 d as remuneration for entertainers.... Likewise 16 d for players on two occasions. Likewise 20 d for entertainers on Purification Day.... Likewise 4 d for those dancing on the dedication day of All Saints' Church....

(Common meals)
...Likewise 6 d for three entertainers' dinner on Purification Day....
...

(Expenses of Great St Mary's Church)
...Likewise 4 d for those dancing on the dedication day.

1422–3
Town Treasurers' Accounts CRO: PB/X/70/1
mb [2] *(External expenses and gifts)*

...
...And 3 s 4 d (were spent as gifts) given the duke of Bedford's entertainers by reason of a reward, and also 3 s 4 d for the duke of Gloucester's entertainers.
...

1423–4
Town Treasurers' Accounts CRO: PB/X/70/2
mb [2] *(External expenses and gifts)*

...And 40 d (were spent as gifts) given entertainers of the earl of March; also 20 d, given entertainer/s of the earl marshall; and 12 d, given one entertainer of Lord John Typtot.
...

1424–5
Town Treasurers' Accounts CRO: PB/X/70/3
mb [2] *(External expenses)*

...As offerings given entertainers of the lord earl of Northumberland, 40 d; as offerings given entertainer/s of the lord duke of Exeter, 40 d; also given entertainer/s of Lord John Typtot, 20 d; and given one entertainer *(blank)*, 12 d....
...

1427–8
Town Treasurers' Accounts CRO: PB/X/70/6
mb [2] *(External expenses)*

...
...Likewise (as rewards) given minstrel/s of the duke of Gloucester this year, 8 s; also 4 s 8 d given minstrel/s of Lord de Tiptoft this year and to minstrel/s of the lady of Abergavenny; and 4 s 8 d to minstrel/s of the earl of Huntingdon; and 5 s to minstrel/s of the duke of York; likewise (were spent) on the expenses of Lord le Tiptoft while he was staying and visiting in this town with his lady for one night and on a breakfast given him (*or* them) on the following morning by the mayor and burgesses, 50 s 11 d.
...

1431–2
King's Hall Accounts 8 TCA
f 22 *(Supplementary expenses)*

...Likewise 6 d for two entertainers' dinner on the feast of the Purification of blessed Mary (and) 12 d on remuneration for the same.... Likewise 12 d for entertainers....
...

Town Treasurers' Accounts CRO: PB/X/70/7
mb [2] *(Payments and external expenses)*
...
...And (as rewards) given various minstrels coming to the mayor to have rewards at various times this year, 26 s 6 d....
...

1432–3
King's Hall Accounts 8 TCA
f 45v *(Supplementary expenses)*

...Likewise 4 d (were spent) on two pipers' dinner on Purification Day (and) 12 d on (their) remuneration....
...

f 46 *(Expenses of Great St Mary's Church)*
...
...Likewise 4 d for those dancing....
...

1433–4
King's Hall Accounts 8 TCA
f 66 *(Supplementary expenses)*

...Likewise 6 d (were spent) on two entertainers' dinner for a day (or by the day ?)....

f 67 *(Expenses of Great St Mary's Church)*
...
...Likewise 4 d for those dancing on the dedication day....

1435–6
King's Hall Accounts 8 TCA
f 117v *(Supplementary expenses)*

...Likewise 14 d (were spent) on four entertainers' dinner. Likewise 1½ d for one daily allowance (*probably* of food). Likewise 4 d for two people playing on Purification Day....

1436–7
King's Hall Accounts 9 TCA
f 7 *(Supplementary expenses)*

First, 4 d for two entertainers.... Likewise payment was made as a remuneration to entertainers of the town on the feast of the Purification of blessed Mary, 12 d.... Likewise 3 d for the king's entertainers....

1438–9
King's Hall Accounts 9 TCA
f 66 *(Supplementary expenses)*

...Likewise 12 d (were spent) on four players' dinner for a day (*or* by the day *?*). Likewise 9 d (were spent) on three players' supper.... Likewise 12 d for entertainers at Purification time (and) likewise 10 d on dinner for the same.... Likewise 6 d for entertainers....
...

1440–1
King's Hall Accounts 9 TCA
f 153

...Likewise 8 d (were spent) on four entertainers' dinner on the Innocents' Day.... Likewise 9 d for three entertainers' dinner (and) 12 d in remuneration for the same....
...

1442–3
King's College Statutes KCA
f 35 *(20 July)*

Of the manner of saying masses, matins, and the other canonical hours in the college church there.

...

f 36v*

...We wish and order that all these aforesaid things be carried out, happen, and be fulfilled on each (feast) day by the aforesaid scholars and fellows of the said King's College, except on the above-mentioned feast of St Nicholas, on which feast and by no means on the feast of the (Holy) Innocents we allow that the boys can say and carry out vespers, matins, and the other divine offices, saying and singing (them) according to the use and custom hitherto usual in the said King's College....

King's Hall Accounts 10 TCA
f 33 *(Supplementary expenses)*

...Likewise 22 d (were spent) on expenses of minstrels of the king and of the earl of Salisbury.... 7½ d (were spent) on five minstrels' dinner.... 12 d (were spent) on a reward and dinner for the king's minstrel/s....

...

1444–5
King's Hall Accounts 10 TCA
f 88 *(Supplementary expenses)*

...Likewise 8 d for three entertainers for dinner on Purification Day (and) likewise 12 d on a reward for the same.... Likewise 6 d (were spent) on dinner for the queen's three entertainers. Likewise 12 d on a reward for the same....

...

1448–9
King's College Mundum Book 1.2 KCA
f 143v* *(External payments)*
...
Likewise for three people playing on the feast of St John 20 d
Likewise for three others playing on the same night 3 s
...

f 144v
...
Likewise as a reward given the king's minstrel/s coming to the college 6 s 8 d
...

King's Hall Accounts 11 TCA
f 39 *(Supplementary expenses)*

...Likewise 5 s 2 d (were spent) on meals for Master Nicholas Clos, Braybrok, the duke of Norfolk's performers, and entertainers of the town.... Likewise payment was made in remuneration to entertainers of the town, 6 d. Likewise 5 d for the supper of the same.... 12 d (were spent) on four entertainers' dinner on the Purification of blessed Mary (and) 20 d on a reward for the same....
...

1450–1
King's College Liber Communarum 1.2 KCA
nf *(Michaelmas week + 10: 5–11 December)*
(College meal allowances)
...
Likewise on the same day, five minstrels at dinner *(not itemized)*....
...

nf *(Christmas week: 19–25 December) (College meal allowances)*
...
Likewise Thomas Luter 6 d
...

nf *(Christmas week + 2: 2–8 January) (College meal allowances)*
...
On the same day, five performers and another household servant (from) Belton (*possibly* (named) Belton) *(not itemized)*....
...

nf *(Easter week + 3: 15–21 May) (Beverage allowances)*
...
Hugh Smyth (was allowed) for jester/s from Ware 2 d
...

nf *(Easter week + 4: 22–8 May) (College meal allowances)*
...
At dinner, two performers with the fellows, and the servants of the same with the scholars *(not itemized)*....

King's College Mundum Book 2.2 KCA
f 74v *(External payments)*
...
Likewise for four performers as a reward at Christmas on the provost's order 6 s 8 d
Likewise for Thomas Luter at the same time 2 s
...

f 77
...
Likewise for three and a half yards of kersey bought on St Nicholas' Eve [for the college, for the (boy-)bishop's use] for a tunic to be provided for the (boy-)bishop and for the making of the same, which is kept in John Bartylmew's care for other future (boy-)bishops by order of the vice-provost and others for the honour of the college Total: 4 s 4 d
...

1451–2
King's College Liber Communarum 1.3 KCA
nf *(Michaelmas week + 10: 4–10 December) (College meal allowances)*
...
[Likewise a (boy-)bishop on the same day 3 s] [6 s 8 d]
...

nf *(Beverage allowances)*
...
Likewise for the (boy-)bishop on St Nicholas' Day 6 s 8 d
...

nf *(Michaelmas week + 11: 11–17 December)*
(College meal allowances)
...
On the same day at supper two performers with the fellows 6 d
...

nf *(Christmas week + 1: 1–7 January) (College meal allowances)*
...
At dinner with the fellows ... Thomas Luter *(not itemized)*...
...

King's College Mundum Book 2.3 KCA
f 115 *(Necessary expenses and external payments)*
...
As a reward given performers on St Nicholas' Day at the provost's order 20 d
...
Likewise for four performers of Cambridge on Christmas Day for a reward of their labour for the entire winter at the provost's order 6 s 8 d
Likewise for Thomas Luter for the same at the same time at the provost's order and on the advice of all the fellows 6 s 8 d
...

King's Hall Accounts 11 TCA
f 92 *(Supplementary expenses)*

...Likewise 6 d for entertainers.... Likewise payment was made to Thomas Luter on the Innocents' Day, 8 d.... Likewise 2 d for entertainers....
...

1453–4
King's Hall Accounts 11 TCA
f 156 *(Supplementary expenses)*

...Likewise payment was made in remuneration to the duke of Exeter's entertainers (and) 2 d (were spent) on the supper of the same....
Likewise 12 d (were spent) on three entertainers' dinner on the Innocents' Day (and) 12 d on remuneration for the same.... 2 d (were spent) on an entertainer's supper....
...

1455–6
King's College Liber Communarum 2.1 KCA
nf *(Michaelmas week + 10: 6–12 December)*
(College meal allowances)
...
On Saturday the feast of St Nicholas at dinner with the fellows ... three entertainers of the town of Cambridge *(not itemized)*....
...

nf *(Christmas week: 20–6 December) (College meal allowances)*
...
At dinner and at supper with the fellows ... two performers of this town 6 d
...
At dinner with the fellows...
...
Thomas Luter 3 d
At dinner with the fellows...
...
...Thomas Luter *(not itemized)*...
...
At supper with the fellows, Thomas Luter *(not itemized)*...
...
At dinner with the fellows...
Thomas Luter *(not itemized)*...
...

nf *(Christmas week + 1: 27 December–2 January) (College meal allowances)*
...
At dinner with the fellows...
...
...Thomas Luter *(not itemized)*...
...
At supper on the same day...
Thomas Luter with the fellows 2 d
...

nf

At dinner with the fellows...
...Thomas Luter *(not itemized)*...
...
At supper with the fellows...
Thomas Luter 2 d
...
At dinner with the fellows...
...
...Thomas Luter *(not itemized)*...
...
At dinner with the fellows, Thomas Luter 3 d
...

nf *(Easter week + 6: 8–14 May) (College meal allowances)*
...
On Sunday at dinner ... three cymbalists *(not itemized)*...
...
On Monday at dinner, three performers *(not itemized)*...
...

1456–7
King's College Mundum Book 3.1 KCA
f 46 *(Necessary expenses)*
...
Likewise paid (to) Lemster for the disguising at Christmas time as appears by his bill 4 s 3½ d

Likewise paid Master Roche for the disguising at the same time as appears by his bill 6 s 3½ d
...

f 47 *(Fees and rewards)*
...
Likewise as a reward given Thomas Luter on the morrow of Epiphany 6 s 8 d
Likewise paid four men playing in the common hall on the eve of Epiphany 12 d
...
Likewise as a reward given three performers of Cambridge on the tenth day of January 3 s 4 d
...

f 48
...
Likewise as a reward given six performers of the lord king on Relic Sunday 10 s
...

f 48v
...
Likewise paid as a reward given the lord of Shrewsbury's performers by master vice-provost 12 d
Likewise as a reward given one jester of the lord duke of York by master vice-provost 12 d
...

King's Hall Accounts 12 TCA
f 40 *(Supplementary expenses)*

...Likewise on the same day for Bastifforde, three servants, and three performers *(not itemized)*.... Likewise 8 d for those playing on Epiphany Eve.... 9 d (were spent) on entertainers' dinner on Purification Day (and) 12 d on the salary of the same.... 4 d (were spent) on entertainers' supper....
...

f 40v *(Expenses of Great St Mary's Church)*

...

...Likewise 4 d for those dancing.

1457–8

Corpus Christi College Liber Albus CCA

f 39* *(29 September–10 April) (Master's expenses)*

...

Likewise to performers, the lord of York's pipers, at the fellows' and bedells' banquet 2 s

Likewise to performers of Cambridge and as a reward for their watch-keeping 12 d

Likewise to Stephen Gybhors and Thomas Luter 8 d

...

King's Hall Accounts 12 TCA

f 65 *(Supplementary expenses)*

...Likewise 2 s (were spent) on dinner for entertainers and others playing on Innocents' Day and payment was made in remuneration for the same, 20 d.... Likewise payment was made in remuneration for performers on Purification Day, 16 d....

...

1458–9

King's College Mundum Book 3.3 KCA

f 131* *(Necessary expenses and external payments)*

...

Likewise paid for the disguising beyond 20 s given by master provost for the same as appears by items in the front of this quire 10 d

...

f 131v

...

Likewise paid Master Ordew by Master Feld at various times for the disguising 4 s 5 d

...

(After Easter)

First, to Master Ordew by Master Lucas on the feast of Easter in full payment of his bill for the disguising 4 d

...

f 133v

...

Likewise paid by Master Lucas (to) Well, a fellow of the college, for various expenses incurred by that man (*ie*, Well) about the disguising as appears by Master Lucas' quire 3 s 9 d

...

f 134 *(Fees and rewards)*

...

Likewise as a reward given Thomas Luter on the morrow of the Epiphany 6 s 8 d

Likewise as a reward given performers of the town of Cambridge on the twentieth day of January 3 s 4 d

...

f 134v *(After Easter)*

...

Likewise as a reward given Master Ordew on the ninth day of May for his labours at various times about the disguising and the rest of the things done to the honour of the college 3 s 4 d

...

f 135v

...

Likewise as a reward given on the twenty-second day of August by master provost to performers of the then duke of York, etc 3 s 4 d

Likewise as a reward given by the said master provost in the same month to performers of the lord king as appears by the quire 13 s 4 d

...

King's Hall Accounts 12 TCA

f 94 *(Supplementary expenses)*

...Likewise 9 d (were spent) on performers' meals on the same day (and) likewise payment was made in remuneration for the same, 12 d....

...

f 94v *(Expenses of Great St Mary's Church)*

...

...Likewise payment was made in remuneration to those dancing on the dedication of blessed Mary's Church....

1459–60

Corpus Christi College Liber Albus CCA

f 51 *(29 September–21 April) (Payments)*

...

Note concerning the fellows' and bedells' banquet

...

[Likewise for three performers, or pipers 12 d]

...

King's Hall Accounts 12 TCA

f 131 *(Supplementary expenses)*

...Likewise 12 d (were spent) on three performers' dinner on the Innocents' Day.... 18 d (were spent) on three performers' dinner on the day of the Purification of blessed Mary. Likewise payment was made in remuneration for the same, 2 s....

...

1460–1

King's Hall Accounts 13 TCA

f 8 *(Supplementary expenses)*

...Likewise 3 s 4 d (were spent) on dinner for three bedells, [and] four performers on the Innocents' Day, and others coming in from outside on the same day.... Likewise payment was made in remuneration for players on the Innocents' Day and for miller/s, 16 d.... Likewise 16 d (were spent) on three performers' dinner on the day of the Purification of blessed Mary.... Likewise payment was made in remuneration for the performers on the day of the Purification of blessed Mary, 20 d....

f 8v

...Likewise 3 d (were spent) on three performers' meals....

...

1464–5

King's Hall Accounts 13 TCA

f 56* *(Supplementary expenses)*

...Likewise 6 d for performers' meals on Holy Innocents' Day.... Likewise 12 d (were spent) on three performers' meals and payment was made in remuneration for the same, 12 d.... Likewise 2 d (were spent) on one performer's meals....

f 57v *(Expenses of Great St Mary's Church)*

...Likewise payment was made in remuneration for those dancing on the dedication day of blessed Mary's Church, 20 d.

1465–6

Corpus Christi College Liber Albus CCA

f 72 *(8 July 1465–24 August 1466) (Payments)*

...

Likewise at the fellows' and bedells' banquet for performers and for scented candles (*or possibly* torches of aromatic wood) 14 d

King's College Mundum Book 4.1 KCA

f 29 *(Fees and rewards)*

...

Likewise as a reward given the duke of Suffolk's performers on the twenty-second day of November 3 s 4 d

...

f 30v

...

Likewise paid on the twenty-fifth day of February to entertainers of the town of Cambridge 20 d

...

f 33v *(Necessary expenses and external payments)*

...

Likewise paid Goldyng and his fellows on the twentieth day of January for their play/s 6 s 8 d

...

f 36v

...

Likewise paid for set expenses by the (boy-)bishop, that is, on gloves, 6 d, for a bedell('s) cap (*or* for bedell/s (and) a cap), 18 d, for shoes and hose, 13½ d as appears by Master Lemster's quire 3 s 1½ d

...

f 38v

Likewise paid for wine on St Nicholas' Day and for the (boy-)bishop 5 s 7 d

...

1466–7

Corpus Christi College Liber Albus CCA

f *77* *(Expenses)*

...

Likewise to some entertainer – Lord Warwick's, as he said – because he sang one song before the fellows 4 d

...

Likewise for performers, or taborers, at the Christmas banquet 8 d

...

King's College Liber Communarum 3.1 KCA

nf *(Michaelmas week + 7: 15–21 November)*

(College meal allowances)

...

On the same day at dinner with the fellows, one performer, and the same at supper 4 d

...

nf *(Christmas week + 1: 27 December–2 January)*

(College meal allowances)

...

On the feast of the Lord's Circumcision at dinner with the fellows ... some performer of Lord Warwick, 4 d...

...

nf *(Easter week + 7: 16–22 May)*

...

On the eve of Pentecost, at dinner with the fellows ... some performer of the duke of Lancaster, 3 d...

...

nf *(Assumption week + 2: 29 August–4 September)*
(College meal allowances)

...

On Sunday at dinner, some entertainer of the lady of York with four of her (*possibly* his?) household servants, etc 12 d

...

King's College Mundum Book 4.2 KCA

f 105v *(Necessary expenses and external payments)*

...

Likewise as a reward given players in the common hall of the college on the feast of the Holy Innocents 20 d

Likewise as a like reward given others playing before master provost and the fellows on the feast of the Lord's Circumcision 20 d

...

f 114 *(Fees and rewards)*

...

Likewise as a reward given by order of master provost for four performers of the duke of Suffolk on the eve of the Purification of the blessed virgin Mary 3 s 4 d

...

f 114v *(Fees and rewards)*

...

Likewise as a reward given the lord king's performers on the twenty-eighth of April 6 s 8 d

...

f 115v

...

Likewise as a reward given by the college to Master Raynold and Master Argentyn and to others for expenses about the disguising this year, etc 8 s 6 d

Peterhouse Computus Roll PHA
mb [3] *(External expenses)*

...
...And (they account) for 5 d paid entertainers on (St) Stephen's Day.... And for 8 d given those dancing (*literally*, leaping) on the feast of the dedication of our church of Cambridge....
...

1467–8
King's College Mundum Book 5.1 KCA
f 52v *(Fees and rewards)*

...
Likewise paid the lord king's entertainers at the time of Parliament 3 s 4 d
...

f 53

...
Likewise as a reward given the lord king's performers on the twenty-sixth day of August 5 s
...

f 53v

...
Likewise as a reward given four men of Walden playing in the common hall on the feast of the Holy Innocents 20 d
...
Likewise as a reward for four men playing in the common hall on the feast of St Thomas the Martyr 20 d
Likewise as a reward given by order of master provost to Master Walter Barbour and his fellows for their costs about the disguisings this year 13 s 4 d
...
Likewise as a reward given six men of the local district playing in the common hall on another occasion, between the feast of the Lord's Circumcision and the feast of the Epiphany this year, etc 2 s

f 55* *(Necessary expenses and external payments)*

Likewise paid on the twentieth day of November for wine bought for those from St Mary's hostel (who were) dancing 6 d
...

f 61v*

...

Likewise paid for wine bought at various times within Christmas time aforesaid, for the proctor/s of the university and various others, masters and scholars of Holy Trinity, St Augustine's, and St William's hostels, coming to the college at various times within the aforesaid period with the disguisings 6 s 8 d

...

King's Hall Accounts 14 TCA

f 6* *(Supplementary expenses)*

...Likewise 2 s (were spent) on meals for performers on the same day together with players. 32 s 5 d (were spent) on expenses incurred upon the mayor of Cambridge, together with the Twelve of the same town, together with [their followers] ⌜other gentlemen⌝ on the Innocents' Day of the present year, on provisions and wine. Likewise payment was made in remuneration for entertainers on the Innocents' Day, 12 d. Likewise payment was made in remuneration for players on the same day, 12 d....

f 6v*

...Likewise 4 d (were spent) on meals for the duchess of York's performer together with her men (*possibly* his men)....

...

1468–9

King's College Liber Communarum 3.2 KCA

nf *(Christmas week + 1: 31 December–6 January) (College meal allowances)*

...

...With the scholars at dinner, two performers, 6 d

...

nf *(Christmas week + 7: 11–17 February) (College meal allowances)*

...

...Three performers at dinner on Sunday, 6 d, and at supper on Tuesday, 6 d....

...

nf *(St John the Baptist week +3: 15–21 July)*
(College meal allowances)

...
On Monday, three entertainers of the lady of York, 9 d ... at dinner with the fellows
...

nf *(St John the Baptist week + 6: 5–11 August)*
(College meal allowances)

...
On Monday at supper with the fellows, a harper of Robert Redesdale, 3 d...
...

King's College Mundum Book 5.2 KCA
f 108v *(Fees and rewards)*

...
Likewise as a reward given the lord duke of Suffolk's performers on the eighteenth day of April 3 s 4 d
...
Likewise as a reward given the lord king's performers on the fifth day of May 5 s
...
Likewise as a reward given four men of Ramsey playing in the common hall on the feast of St Stephen this year 20 d
...
Likewise as a reward given four men of Walden playing in the common hall on the feast of St John the Evangelist 20 d
Likewise as a reward given six men of Bury playing in the common hall on the eve of Epiphany 2 s
Likewise as a reward given Master John Benet and his fellows for their costs and expenses about the disguisings 6 s 8 d
Likewise as a reward given performers of Cambridge for their labours this year as in previous years 3 s 4 d

f 111v *(Necessary expenses and external payments)*

Likewise paid for wine given the duchess of York's performer 4 d
...

f 112

...

Likewise paid for play/s and disguisings put on for the feast of the Purification 3 s 4 d

1469–70

King's College Mundum Book 6.1 KCA

f 35 *(Fees and rewards)*

...

Likewise, 20 d paid the house of the order of friars preacher as a reward given them for alms together with 12 d for three persons playing in the common hall on the feast of the Innocents 2 s 8 d

...

f 35v

...

Likewise as a reward given players of Walden on the morrow (of the feast) of St Thomas the Martyr 2 s

...

Likewise as a reward given performers of the town of Cambridge on the fifteenth day of February 2 s

...

f 36

...

Likewise as a reward given two performers of the king's household and of the earl of Warwick's household on the twenty-fifth day of October 20 d

...

Likewise as a reward given the lord king's entertainers on the first day of July 5 s

...

f 40 *(Necessary expenses and external payments)*

...

Likewise paid by the agency of Smyth, a scholar, for some necessities bought for some play in the common hall at Christmas time 6 d

...

f 40v

...
Likewise paid for the making of a robe for the St Nicholas' bishop given the college by Master Lemster 8 d
...

King's Hall Accounts 14 TCA
f 87 *(Supplementary expenses)*

...Likewise payment was made in remuneration for players, 12 d. Likewise 16 d as a remuneration for entertainers on the Innocents' Day....

f 88v* *(Expenses of Great St Mary's Church)*

...Likewise payment was made in remuneration for the collectors on (that) day, that is, on Hock Day 12 d

1470–1
King's Hall Accounts 14 TCA
f 40 *(Supplementary expenses)*

...And payment was made in remuneration for entertainers on the Innocents' Day, 12 d.... Likewise 2 s 8 d (were spent) on meals and the remuneration of various men playing....

f 40v *(Expenses of Great St Mary's Church)*
...
...Likewise payment was made in remuneration for those dancing on the dedication day 2 s

1471–2
King's College Liber Communarum 4.1 KCA
nf *(Michaelmas week + 9: 30 November–6 December)*
(College meal allowances)
...
On St Nicholas' Day ... three entertainers 12 d
...

nf *(Christmas week + 2: 4–10 January) (College meal allowances)*
...
At dinner ... four performers 16 d
...
At supper ... four performers 8 d
...

nf *(Christmas week + 6: 1–7 February) (College meal allowances)*
...
At dinner ... four performers 12 d
...

nf *(Christmas week + 13: 21–7 March) (College meal allowances)*
...
At dinner ... likewise three performers of the lord king 6 d
...

nf *(St John the Baptist week + 8: 15–21 August) (College meal allowances)*
...
Likewise one entertainer with his household servant 6 d
...

1472–3
King's College Mundum Book 6.2 KCA
f 81v *(Necessary expenses and external payments)*
...
Likewise paid for [the (boy-)bishop] wine for the (boy-)bishop and master provost on St Nicholas' Day 10 d
...

f 83v
...
Likewise paid entertainers from London and four persons from Fulbourn for some interludes on Christmas 14 d

f 86 *(Fees and rewards)*
...
Likewise as rewards given entertainers of the town of Cambridge on the same feast 2 s
...

f 86v

...
Likewise as a reward given the lord king's performers on the fourth day of May 3 s 4 d

King's Hall Accounts 15 TCA
f 7* *(Supplementary expenses)*

...12 d (were spent) on meals for players together with their company from (*or* of) St Mary's parish; and 9 d (spent on the meals) of players.... 12 d (were spent) as a reward for player/s....

Peterhouse Computus Roll PHA
mb [2] *(External expenses)*
...
...And (they account) for 16 d for entertainers on St Stephen's Day.... And for 8 d for those dancing (*literally*, leaping) on the dedication day....

1473–4
King's College Mundum Book 6.3 KCA
f 130 *(Necessary expenses and external payments)*
...
Likewise paid for red cloth bought for the enlarging of the boy-bishop's robe and for the labour of a tailor, together with 12 d handed over to the boys on St Nicholas' Day in order to make (their) offering 2 s
...

f 130v
...
Likewise paid for sixteen ells of linen cloth bought from Richard Smyth's wife for linen cloths together with cloth bought for the enlarging of the boy-bishop's rochet 13 s 2 d
...

f 132v *(Fees and rewards)*
...
Likewise paid Smyth, a fellow, on St Stephen's Day for some expenses about the equipment for the plays 12 d

Likewise paid on St John the Evangelist's Day for three persons playing in the hall 12 d
Likewise as a reward given three performers on the feast of the Purification of blessed Mary 2 s
...

f 133
...
Likewise as a reward given the lord king's performers in the month of September 3 s 4 d

f 133v
...
Likewise paid Master Wenslow for the recreations of master provost, the fellows, etc, at Christmas time, together with 7 d paid for wine, strings, and nails for the play at the same time 7 s 3 d
...

1475–6
King's College Liber Communarum 4.3 KCA
nf *(Michaelmas week + 10: 2–8 December)*
(College meal allowances)
...
⌜And⌝ [wherefore] allowance ought to be made for the boy-bishop on St Nicholas' Day 3 s 4 d
...

nf *(Christmas week + 2: 6–12 January) (College meal allowances)*
...
At dinner...
...
Likewise three performers 9 d
...

nf *(Christmas week + 5: 27 January–2 February)*
(College meal allowances)
...
At dinner...
...
Likewise two bedells and three performers 15 d
...

nf *(Easter week + 5: 18–24 May) (College meal allowances)*

...

At dinner...

...

Likewise seven performers of the lord king with two household servants 2 s 8 d

...

1476–7

King's College Liber Communarum 5.1 KCA

nf *(Michaelmas week + 9: 30 November–6 December) (College meal allowances)*

...

At dinner ... four performers with the fellows, 12 d...

...

nf *(Christmas week + 1: 28 December–3 January) (College meal allowances)*

...

At dinner ... two players with the conducts, 8 d...

...

nf *(Christmas week + 6: 1–7 February) (College meal allowances)*

...

At dinner ... likewise three performers, 9 d

...

nf *(Christmas week + 7: 8–14 February) (College meal allowances)*

...

At dinner ... likewise a performer with his boy with the scholars, 4 d....

...

nf *(St John the Baptist week + 2: 5–11 July) (College meal allowances)*

...

At dinner ... likewise three performers with the fellows, 9 d...

...

King's College Mundum Book 7.1 KCA
f 48 *(Necessary expenses and external payments)*
...
Likewise paid for the expenses of Master Wheteley and other fellows playing before master provost and the fellows at Christmas time 20 d
...

f 54v *(Fees and rewards)*
...
Likewise as rewards given those playing in the hall on the feast of the Holy Innocents 12 d
...
Likewise as rewards given performers of the town of Cambridge on the same feast 2 s
...

King's Hall Accounts 15 TCA
f 94 *(Supplementary expenses)*

...12 d (were spent) as rewards for performers.... Likewise 2 d for some other (performer).... Likewise 12 d for players on Epiphany Day at night.... Likewise 12 d for players on the feast of Purification.... Likewise we paid 2 s to those of St Mary's Church dancing....

1477–8
King's Hall Accounts 15 TCA
f 138 *(Supplementary expenses)*

...Likewise 2 d for one performer.... Likewise 12 d for performers.... Likewise 20 d for players.... Likewise 20 d for those of St Mary's Church dancing....

1478–9
King's Hall Accounts 16 TCA
f 10* *(Supplementary expenses)*

...Likewise [10] 2 s for players at Christmas time. Likewise 8 d for other players. Likewise 12 d for performers.... Likewise 12 d 1 d (*ie* 13 d?) for St Mary's Church upon Hock Monday....

1479–80
King's Hall Accounts 16 TCA
f 33v *(Supplementary expenses)*

...Likewise 16 d for players and performers. Likewise 16 s for strangers and the clerks of St Mary and All Saints and performers for Christmas week and Holy Innocents' Day.

1481–2
King's Hall Accounts 16 TCA
f 91 *(Supplementary expenses)*

...Likewise 8 d for two performers.... Likewise 6 s 8 d for two performers and six other people.... 12 d (given) to entertainers.... 4 d as a reward for some performer....

1482–3
King's College Accounts 1.1 KCA
f [14]
...
Likewise paid for drink for the (boy-)bishop on St Nicholas' Day 4 d
...

King's College Mundum Book 8.1 KCA
f 20* *(Necessary expenses and external payments)*
...
Likewise paid (to) Goldyng for clothing bought by the same for players for the first day of January 20 d

f 22*
...
Likewise paid (to) Goldyng and Suthey for expenses about plays on Christmas 7 s 2 d
...

f 26v *(Fees and rewards)*

Likewise as a reward given players in the college hall on the feast of St Stephen 16 d
Likewise as a reward to one lutanist on the feast of St John 2 d
...

f 27

...
Likewise as rewards given the lord protector's entertainers on the feast of the Nativity of St John the Baptist 12 d
...
Likewise as a reward given entertainers of the town of Cambridge on the feast of the Purification of the blessed virgin Mary 2 s
...

King's Hall Accounts 16 TCA
f 107 *(Supplementary expenses)*

...Likewise 14 s for strangers and two clerks and performers and [v] for Christmas week and Holy Innocents' Day.... 12 d as rewards for performers....

f 108v

...
Likewise 12 d for entertainers.... Likewise for those playing, 18 d. Likewise 2 s for players on Purification Eve.... Likewise 12 d for entertainers. 8 d (were spent) on performers. Likewise 2 d....

1483–4
King's College Liber Communarum 7.2 KCA
nf *(Michaelmas week + 10: 6–12 December)*
(College meal allowances)
...
On Saturday the feast of St Nicholas, at dinner ... and with the scholars ... three performers *(not itemized)*...
...

nf *(Michaelmas week + 10: 6–12 December)*
(College meal allowances)
...
Likewise for the (boy-)bishop on the feast of St Nicholas 3 s 4 d
...

nf *(Christmas week + 6: 31 January–6 February)*
(College meal allowances)
...
On Monday at dinner with the fellows...
...
...three entertainers *(not itemized)*...
...

Town Treasurers' Accounts CRO: PB/X/71/1
mb [2]*
...
Servants' rewards
And 8 s are allowed them (*ie*, the treasurers) for servant/s of the lord king Richard the Third this year; and as rewards to the lord prince's servant/s, 7 s; and as rewards to the queen's servant/s, 6 s 8 d; and as rewards to the lady of York's servant/s, 6 s 8 d, etc
Total: £10 2 s 6 d

(Fees and rewards)

...And 16 s 4 d (are allowed them) for the clothing of minstrels of the aforesaid town this year....
...

1484–5
King's College Liber Communarum 7.3 KCA
nf *(Michaelmas week + 10: 4–10 December)*
(College meal allowances)
...
On Monday at dinner with the fellows ... three performers *(not itemized)*...
...

nf *(Michaelmas week + 12: 18–24 December)*
(College meal allowances)
...
On Friday at dinner with the scholars, a performer 1 d
...

nf* *(Christmas week + 4: 22–8 January) (College meal allowances)*
...
Likewise for the commons of two painters for the entire week for the disguisings for the feast of the Purification 16 d
...

nf *(Christmas week + 5: 29 January–4 February) (College meal allowances)*
...
On Wednesday at dinner with the fellows ... three performers *(not itemized)...*
...

nf *(Christmas week + 5: 29 January–4 February) (College meal allowances)*
...
Likewise for the commons of two painters for five days for the disguising 20 d
Likewise for the commons of one tailor repairing the ornaments of the hall 10 d
...

King's College Accounts 5.3 KCA
f [3]
...
Likewise as rewards given to performers of the town of Cambridge on the feast of the Purification of the blessed virgin Mary 2 s
...
Likewise paid two painters on the third day of February for (their) labour for eight days for the disguising 4 s 4 d
...

f [3v]*

Likewise paid to John Careaway on the tenth day of February for the making of twelve robes for the disguising 10 d
...
Likewise paid to Hamshire, a scholar, in partial payment of his debt on the roll of debts (*possibly* the tutors' roll) for a robe bought from Andrew for Christmas 6 s 11 d
...

f [8]

...

Likewise on the eighteenth day of September for two performers 8 d

...

Town Treasurers' Accounts CRO: PB/X/71/2

mb [1]

...

Servants' rewards

And 6 s 8 d are allowed them (*ie*, the treasurers) for servant/s of the lord king Richard the Third; and 2 s 8 d (were spent) on wine

Total: 9 s 4 d

(Fees and rewards)

...And 16 s 4 d (are allowed them) on minstrels' clothing....

1485–6

Town Treasurers' Accounts CRO: PB/X/71/3

mb [1]

...

Minstrels' rewards

And 6 s 8 d are allowed them (*ie*, the treasurers) as rewards given [m] entertainers of the lord king Richard the Third, recently *de facto* but not *de iure* king of England, in the second (year of his reign); and 2 s on wine given the same (entertainers).

Total: 8 s 8 d

mb [1d] *(Fees and rewards)*

...

...And 16 s (are allowed them) on minstrels' clothing....

...

1486–7

King's Hall Accounts 18 TCA

f 10 *(Supplementary expenses)*

...Likewise 12 d for performers on the Innocents' Day. Likewise 4 d for players.... Likewise 20 d for a gift to the women of St Mary's Church on Hock Monday....

1487–8

King's Hall Accounts 18 TCA

f 32 *(Expenses of Great St Mary's Church)*

...

Likewise for a gift to the women of the aforesaid church on Hock Tuesday 20 d

f 34v *(Supplementary expenses)*

...

...Likewise 4 s for meals for three bedells and three performers on the Innocents' Day.... 12 d as a reward for three performers.... Likewise 2 d for one person playing....

1488–9

King's College Mundum Book 8.2 KCA

f 28v *(Necessary expenses)*

...

Likewise paid on the fourth day of August to players of the parish church of the blessed virgin Mary outside the Trumpington gates 20 d

...

Likewise paid players of the parish of St Clement on the third day of July 8 d

...

f 33 *(Fees and rewards)*

...

Likewise as rewards given entertainers of the town of Cambridge on the feast of the Purification of the blessed virgin Mary 2 s

Likewise as rewards given various persons playing in the common hall 8 d

...

Town Treasurers' Accounts CRO: PB/X/71/4

mb [2] *(External and necessary expenses)*

...

...And (the treasurers seek allowance of) 2 s 8 d (spent) on wine given the earl of Oxford; and 20 d on sweet wine and claret wine given the same earl in the early morning; and 2 s 2 d for one box with two pounds of comfits given the same earl; and 2 s 8 d on wine given the same earl

when he returns from York; and 8 d on wine given entertainers of the same earl....

...

Entertainers' rewards

And they seek allowance of 7 s as rewards given the lord king's entertainers; and 2 s as rewards given the earl of Oxford's entertainers; and 2 s as rewards given the same earl's entertainer/s on another occasion, by order of the mayor of the town of Cambridge in the guild-hall

Total: 11 s

...

(Fees and rewards)

...And (they seek allowance of) 18 s 9 d (spent) on livery for entertainers of the aforesaid town....

...

1489–90

King's College Mundum Book 8.3 KCA

f 31v* *(Fees and rewards)*

...

Likewise as a reward given players of Madingley on St Thomas the Martyr's Day 4 d

Likewise as a reward given Sir Watson on the last day of December for gear about the disguisings 20 d

Likewise as rewards given performers of the town of Cambridge on the day of the Purification of the blessed virgin Mary 2 s

...

Town Treasurers' Accounts CRO: PB/X/71/5

mb [2] *(External and necessary expenses)*

...

...And (the treasurers seek allowance of) 10 d in cash paid for wine given the lord king's entertainer/s....

...

Entertainers' rewards

And (they seek allowance of) 6 s 8 d in cash paid by them as rewards given the lord king's entertainers; and of 3 s 4 d as rewards given Lucarus de Campes for the bearing of a doe from the earl of Oxford to the community of the town of Cambridge aforesaid; and of 3 s 4 d as rewards given a man of the said earl for the bearing of another doe from the said earl to the aforesaid community.

...

1490–1

Town Treasurers' Accounts CRO: PB/X/71/6

mb [4] *(External expenses)*

...

And 4 d (were spent) on the expenses of the lord king's entertainer/s at the house of John Wyghton this year. And 6 d on the expenses of the lady queen's entertainer/s on the Friday next after the feast of St Matthew the Apostle this year.... And 5 d on red wine for entertainer/s of the lord king's lady mother this year....

...

Entertainers' rewards

And 6 s 8 d as a reward given the lord king's entertainers this year around the feast of St Mary Magdalene. And 6 s as a reward given the lady queen's entertainer/s this year.

Total: 11 s 8 d

(Fees and rewards)

...And 18 s as a reward given for the livery of entertainers of the town of Cambridge aforesaid this year....

...

1493–4

Town Treasurers' Accounts CRO: PB/X/71/7

mb [2]

...

Entertainers' rewards

And as some reward given the lord king's entertainers this year along with 15 d (spent) on wine given the same (entertainers) in the same year, 7 s 11 d; and as a like (reward) for the lord prince's entertainers, 3 s 4 d; and as a like (reward) for the lord duke of Bedford's entertainers this year, 5 s; and as a like (reward) for the lord earl of Oxford's entertainer/s this year, 3 s 4 d.

Total: 14 s 7 d

(Fees and rewards)

...And 16 s 6 d (were spent) in all on fifteen yards of blood-coloured woollen cloth for the entertainers' livery there, bought from Andrew Michell this year at a price of 13 d a yard, together with 3 d as a reward....

...

1494–5
King's College Liber Communarum 10.1 KCA
nf *(Christmas week + 6: 31 January–6 February)*
(College meal allowances)
...
On Sunday at dinner ... three performers *(not itemized)*...
...

nf *(St John the Baptist week + 8: 15–21 August)*
(College meal allowances)
...
On Sunday ... three players at dinner *(not itemized)*...
...

nf *(St John the Baptist week + 11: 5–11 September)*
(College meal allowances)
...
On Sunday, two performers 6 d
...

1495–6
King's College Liber Communarum 10.2 KCA
nf *(Michaelmas week + 10: 5–11 December)*
(College meal allowances)
...
Likewise for the (boy-)bishop on St Nicholas' Day 5 s
...

nf* *(Christmas week + 6: 30 January–5 February)*
(College meal allowances)

On the day of the Purification of blessed Mary at dinner ... Daltun with two colleagues and another performer *(not itemized)*...
...

nf *(Annunciation + 5: 23–9 April) (College meal allowances)*
...
On Tuesday at dinner, three entertainers 9 d
...

1498–9

King's College Mundum Book 8.6 KCA

f 33 *(Fees and rewards)*

...

Likewise on the same day for Master Carvanell for his expenses about plays at Christmas time 20 s

Likewise on the sixteenth day of January paid as rewards to eight entertainers of the lord prince, 6 s 8 d....

...

f 33v

...

Likewise on the day of the Purification of blessed Mary paid three performers of Cambridge for rewards 2 s

...

Town Treasurers' Accounts CRO: PB/X/71/8

mb [2] *(Necessary repairs)*

...

...And in cash paid the same John Banester for the repair of the collars of entertainers called waits, 21 d....

...

mb [3]

...

Entertainers' rewards

And as rewards given various entertainers coming to Cambridge this year, that is, to the lord king's entertainers, 6 s 8 d; to the lady queen's entertainers, 3 s 4 d; and for wine drunk then at that time, 6 d; to the lord prince's entertainers, 5 s; to the earl of Oxford's entertainers, 3 s 4 d

Total: 18 s 10 d

...

mb [4] *(Fees and rewards)*

...And (as fees) paid for seven yards of woollen cloth bought this year for the livery of three entertainers of the town of Cambridge, 15 s 3 d....

...

1499–1500
King's College Mundum Book 9.1 KCA
f 36 *(Fees and rewards)*
...
Likewise paid Master Wyltun as rewards given the same for plays on Christmas, 20 s....
...
Likewise paid on the feast of the Purification of blessed Mary to performers of Cambridge, 2 s....
...

f 36v

Likewise on the Commemoration of St Paul paid as rewards to the parishioners of blessed Mary playing and gesturing (*possibly* miming) in the college, 3 s 4 d, (and) on drink, 4 d....
...
Likewise paid as rewards made ... in Cambridge to the lord prince's pipers, 3 s 4 d....
...

Town Treasurers' Accounts CRO: PB/X/71/9
mb [2] *(Entertainers' rewards)*
...
And likewise as rewards given various entertainers coming to Cambridge this year: in the first place, to the lord king's entertainers, 6 s 8 d; to the lord prince's entertainers, 5 s; to the earl of Northumberland's entertainers, 2 s; to the earl of Oxford's entertainers, 5 s; and likewise as a reward given one entertainer coming to town when one entertainer of this town, called a wait, was absent (*or* failed to perform his duty), 20 d.

Total: 20 s 4 d

...

(Fees and rewards)
...And likewise (as fees) paid for the livery of entertainers of the town this year, that is, for ten yards of yellow- (*or* orange-) brown coloured cloth, 10 s.
...

1500–1

King's College Mundum Book 9.2 KCA

f 31v* *(Necessary expenses)*

Likewise on the ninth day of June paid John Parkar for songs, viz: for twenty-four carols at 4 d the carol, 8 s; and for twelve ballads at 3 d the ballad, 3 s; and for eight ballads at 2 d the ballad, 16 d; and for five quires of paper royal, 3 s 4 d; and for five (parchment) covers at 2 d the cover, 10 d 16 s 6 d

...

f 39 *(Fees and rewards)*

First, as rewards given the lord prince's performers on the feast of the Conception of Mary 3 s 4 d

...

Likewise paid on the feast of the Purification of blessed Mary to three performers of Cambridge as rewards 2 s

f 40

...

Likewise on the first day of July paid as rewards to the parishioners of St Mary playing and gesturing (*possibly* miming) in the college 3 s 4 d

...

King's Hall Accounts 19 TCA

f 187 *(Supplementary expenses)*

...

...Likewise 2 s for the lord king's trumpeters.... [26 s] 7 s 10 d for strangers and entertainers on the Innocents' Day. Likewise payment was made, 12 d for performers on the Innocents' Day.... Likewise 8 d for one entertainer of the king....

Town Treasurers' Accounts CRO: PB/X/71/10

mb [2] *(Entertainers' rewards)*

...

And likewise as rewards given various entertainers coming to Cambridge this year, that is, to the earl of Northumberland's entertainers, 8 d; to the lady queen's entertainers, 5 s 4 d.

Total: 5 s 12 d

...

mb [3] *(Fees and rewards)*

...

...And likewise (as fees) paid for the entertainers' livery, that is, for fifteen yards of blue-coloured woollen cloth, 15 s....

...

1503–4

King's College Mundum Book 9.4 KCA

f 40 *(Fees and rewards)*

...

Likewise on the last day of November for the lord prince's performers 3 s 4 d

...

Likewise on the day of the Purification of blessed Mary for trumpeters 2 s

Likewise on the fourth day of January paid the lord prince's interluders playing in the common hall 2 s

Likewise on Epiphany Day paid other players in the common hall 20 d

...

f 40v

...

Likewise on the twenty-sixth day of May as rewards given Matthew, a jester 2 s

...

f 41

...

Likewise on the same day for the lord prince's performers 3 s 4 d

...

Town Treasurers' Accounts CRO: PB/X/71A

mb 6 *(Entertainers' rewards)*

...

And likewise as rewards given various entertainers coming to Cambridge this year, that is, to [the lord king's entertainers], the lord prince's entertainers, 5 s; to the earl of Oxford's entertainers, 2 s; to the lord [prince's] duke of Buckingham's and the earl of Oxford's entertainers, 3 s 4 d.

Total: 10 s 4 d

...

mb 11 *(Fees and rewards)*

...And (as fees) paid for the livery of entertainers of the town this year, 18 s 6 d....

...

mb 12 *(Final adjustments)*

...

...And 12 d (are allowed the same accountants) for entertainers on the feast of St Michael [and for]....

...

1506–7

King's College Mundum Book 9.5 KCA

f 31 *(Fees and rewards)*

...

Likewise for Master Barrett for a play at Christmas time 20 s

Likewise on the second day of February for performers of Cambridge 2 s

...

Likewise on the seventeenth day of June for the lord king's performers 3 s

...

1507–8

King's College Mundum Book 10.1 KCA

nf *(Choristers' maintenance)* [f 1]

...

Likewise to Erliche('s) wife for the (boy-)bishop's cap 12 d

...

Likewise on the eighth day of July for James, a cobbler, for forty-five pairs of shoes for the choristers together with one pair for the (boy-)bishop from Michaelmas until the aforesaid day 15 s 6 d

...

nf *(Necessary expenses)* [f 2v]

...

Likewise for Master Ray for play/s at Christmas time 20 s

...

1508–9
King's College Mundum Book 10.2 KCA
nf *(Choristers' maintenance)* [f 1v]
...
Likewise on the same day for the (boy-)bishop's cap 12 d
...

nf *(Fees and rewards)* [f 1]
...
Likewise on the sixth day of January for some strangers playing on the feast of Epiphany before master provost 20 d
...
Likewise to performers of Cambridge on the feast of the Purification 2 s
Likewise on the fifth day of February for the lord prince's performers 2 s
...

[f 1v]
...
Likewise on the fourteenth day of January for Master Stephins for a play at Christmas time 20 s
Likewise in rewards given some players of Gamlingay 20 d
...

1509–10
King's College Mundum Book 10.3 KCA
nf *(Choristers' maintenance)* [f 1]
...
Likewise for the (boy-)bishop's cap 12 d
...

nf *(Necessary expenses)* [f 1v]
...
Likewise for Erlich for play/s at Christmas time 20 s
...

nf *(Fees and rewards)* [f 1]
...
Likewise in rewards given performers of Cambridge on Purification Day 2 s
...

1510–11

King's College Mundum Book 10bis.1 KCA

nf *(Choristers' maintenance)* [f 1]

...

Likewise for the (boy-)bishop's cap 17 d

...

nf *(Necessary expenses)* [f 1]

...

Likewise for Master West for a play at Christmas time 20 s

nf *(Fees and rewards)* [f 1]

...

Likewise on the second day of February in rewards given performers of Cambridge 2 s

...

Likewise as a reward given ... the king's performers, 2 s, and the earl's performers, 4 d....

...

King's Hall Accounts 21 TCA

f 137* *(Supplementary expenses)*

...Likewise payment was made for performers, 12 d.... Likewise payment was made for a comedy of Terence as a (*literally*, in a) play, 6 s 8 d.... Likewise payment was made to the wives of St Mary's and All Saints' Church, 12 d....

...

1511–12

King's College Liber Communarum 11.1 KCA

nf *(Michaelmas week + 10: 6–12 December) (College meal allowances)*

...

Likewise for the pittances of the (boy-)bishop on the feast of St Nicholas 5 s

...

nf *(Christmas week + 2: 3–9 January) (College meal allowances)*

...

On Saturday at supper, five players 15 d

...

nf *(Christmas week + 6: 31 January–6 February)*
(College meal allowances)

...
On Monday at dinner ... three performers *(not itemized)*...
...

King's Hall Accounts 21 TCA
f 98v *(Supplementary expenses)*

...Likewise 12 d for performers.... Likewise payment was made for players, 20 d.... Likewise payment was made to the wives of St Mary's Church, 8 d....

1513–14
Town Treasurers' Accounts CRO: PB/XVII/24A
mb 5 *(Gifts and other rewards)*
...
the lord king's entertainers
...And paid the lord king's entertainers coming to town this year, 6 s 8 d by the agency of the mayor....
...

mb [10] *(Fees and rewards)*
...
...And (as fees) paid for the livery of three entertainers of the town this year a total of 30 s, that is, for each of them, three yards of woollen cloth, in length five yards (at a price of) 3 s 4 d....
...

1516–17
King's Hall Accounts 26 TCA
f 180 *(Supplementary expenses)*
...
...Likewise 12 d for performers.... Likewise 20 d as a reward for the wives of the parish church of blessed Mary and of All Saints....

f 180v*

...As a reward for a harper, 4 d.... Likewise 3 s 4 d as a reward to Master Thrope for his boys' play of Terence.

1517–18
King's Hall Accounts 22 TCA
f 18 *(Supplementary expenses)*

...Likewise 12 d as a reward for the waits on the feast of the Holy Innocents. 4 d as a reward for players.... Likewise payment was made for players as rewards, 4 s.

1518–19
King's College Mundum Book 10.5 KCA
nf *(Fees and rewards)* [f 1]
...
Likewise for performers of Cambridge on Purification Day 2 s
...
Likewise for Master Toche ⌜for expenses at Christmas time for providing plays, etc⌝ for [a banner, because there was not a play in] the hall this year on account of plague 20 s
...

1522–3
Queens' College Magnum Journale QUA: Book 2
f 51v* *(Payments for college business)*
...
Likewise for Richard Robyns for his labour when a comedy of Plautus was put on and for the repairing of one step next to the bridge and of one bench in the dovecote 3 d
Likewise for nails called tenter nails (*ie*, hooked nails) with which the decorations of the houses were attached in the same comedy 1½ d
Likewise for John Keyle for his labour when a comedy of Plautus was put on 2 d
...

f 52
...
Likewise for the same Master Smythe for candles or torches(?) which we bought on account of a comedy of Plautus when it was put on among us 3 s 5 d
...

John Leland, Poetic Encomia Bodl.: Tanner 464, vol iv
ff 30–30v*

...

To Stephen Gardiner, most learned in either law (*ie*, canon and civil) and most eloquent

...

You also, as a fortunate and eloquent performer, are now restoring beautifully those charming and witty plays of the antique poet Plautus to a miraculous extent (and) with outstanding beauty to their (*ie*, the colleges' *?*) theatres, and that polished *Miles gloriosus* so surely kept my captured sight while it was being performed that as long as I live I shall always keep that performance in my recollection. Haucuinus provided large parts; indeed Achinus also then showed his own abilities as something suitable for (his) role: but that Wriothesley was charming, witty, enthusiastic; he, though one lad, was worth many men. His glorious fame will grow from every side.

...

f 42v*

...

To Stephen Gardiner, a man most learned in every way

...

And since you show bright colours of polished rhetoric to the schools,
The highest crown wreathes (your) hair.
And since the learned play depends upon you, the learned producer,
Then the crown for comedy (is) brought forth by your stages.

...

f 58v*

...

To Thomas Wriothesley of Titchfield, lord chancellor of England

...

f 59v

...

What now? I shall call to mind with what applause the comedy of Plautus received you and (how) that braggart soldier burgeoned forth as something real, if the task is imposed on me. If my ears or eyes prevail, may I perish if you were not as splendid an actor as anyone (could be) – and I am telling the truth! Just so did that polished actor, whoever he was, who was the darling of the Roman stage; just so he

moved his eyes, his hands, his lips; just so also he spoke out in ringing tones, and repaid the whole price of his labour.

...

1529–30

King's College Liber Communarum 13.2 KCA

nf *(Michaelmas week + 10: 4–10 December)*
(College meal allowances)

...

On Monday at dinner ... the father of the (boy-)bishop *(not itemized)...*

...

Likewise for the pittances of the (boy-)bishop on the feast of holy Nicholas 5 s

...

nf *(Christmas week + 5: 29 January–4 February)*
(College meal allowances)

...

On Wednesday at dinner ... Thomas Harper, a household servant of the vice-chancellor, together with three performers *(not itemized)...*

...

St John's College Statutes SJA: C1.3

f 23v

...

Concerning leaving the university and seeking permission.

...

f 24

...In the second place, while they (members of the college) are absent, they shall conduct themselves as becomes clerics and they shall be properly clad as clerics, nor shall they frequent inns unless it is necessary, nor any houses which they know to be of bad repute or suspicious, nor shall they watch forbidden shows or games/plays prohibited by ecclesiastical or common law, nor do any other irregular things, but wherever they may be, they shall strongly feel and judge that the yoke of the college sits upon their necks, lest their deed or

misdeed redound to the dishonour, obloquy and scandal of themselves or of the college....

f 28

...

Concerning not wasting time in the hall after meals.

...

...Therefore, in order to put a stop to (bad practices) in the beginning, we order and establish that in the said college every day after dinner and supper, when grace has first been said to the Almighty for things received and the loving-cup has been served to those wishing to drink, and also after those drinkings, also customarily held in the said college for the time being, called 'biberia' according to university custom, each and every one of the fellows, of whatever rank or status he may be, and the college servants, shall go to their studies or to other places without any long interval of time (and) with the master's approval. Neither shall the juniors be allowed to delay there longer, except when they must discuss in detail at once college plans or other difficult business affecting the college, or (when) lectures, disputations, or exegesis or explanations of the Bible follow immediately – (but) after these also are completed and done, they should go at once – or when a fire is built there (*ie*, in the hall) to the honour of God or his glorious mother or another saint as a solace to all the residents (of the college). For at that time we do allow fellows, students, and servants of the college to spend time in the hall after the said meals and drinkings for the sake of refreshment in songs and other decent amusements, in a respectable way becoming to clerics, and also to practise among themselves, compose, read, and tell poems and stories and other literary relaxations of this kind.

...

1532–3

King's Hall Accounts 24 TCA

f 117v *(Supplementary expenses)*

...

Likewise for performers ⌜or trumpeters⌝	12 d

...

Likewise on Hock Monday for the women	12 d
Likewise for a royal conjurer	2 s 6 d

...

1535–6
King's Hall Accounts 25 TCA
f 45v *(Supplementary expenses)*

...
Likewise for performers and brothers (*possibly* friars) 16 d
...
Likewise for Hock Monday for the women 8 d
...
Likewise for royal performers 20 d
...

Thomas Smith, De recta & emendata linguæ Graecæ pronuntiatione
STC: 22856.5
sig Lii*

...The next winter solstice, a Greek comedy, Aristophanes' *Plutus*, was put on at (St) John's (College) in this pronunciation, and then another and another, nor was there anyone of those who professed to study Greek and were held to be learned who opposed himself (to this pronunciation)....

1536–7
King's College Mundum Book 11.2 KCA
nf* *(Fees and rewards)* [f 1]

...
Likewise in rewards given to Master Rivete for the overseeing of plays at Christmas time 20 s
...
Likewise paid to performers from Hull by the agency of master vice-provost 12 d
Likewise paid on the twentieth day of May to performers from Calais by order of the vice-provost 12 d
...

[f 1v]
...
Likewise paid on the twenty-fourth day of January to royal entertainers on two occasions 20 d
...
Likewise paid on the second day of February to pipers of Cambridge 2 s
...

Likewise paid to performers of Lord Cromwell playing in the hall on the day of the Nativity of blessed Mary 2 s

...

King's Hall Accounts 25 TCA
f 81v *(Supplementary expenses)*

...
Likewise for performers on the Innocents' Day 12 d

...
Likewise for royal players 4 s 8 d

...
Likewise for the women on Hock Monday 8 d

...

Queens' College Magnum Journale QUA: Book 3
f 27v *(College furnishings)*

Likewise on the eighth day of March for Master Smyth for stage clothing 2 s

...

f 28

...
Likewise for the material of stage clothes, for six yards of Neapolitan fustian 10 s
Likewise for three and a half yards of dornix 3 s 4 d
Likewise for six hides/skins covered in gold 3 s 4 d
Likewise for six yards of common fustian dyed in white on black and chequered 3 s
Likewise for five (pieces) of damascene work 2 s 6 d
Likewise for seven yards of red on white and six other yards at the same price 6 s 6 d
Likewise for seven yards of red on green 3 s 6 d

...

1537–8
King's Hall Accounts 25 TCA
f 119v *(Supplementary expenses)*

...
Likewise for performers, 12 d....

...

Likewise for royal players as rewards 5 s
...
Likewise for Hock Monday for the women 12 d
...

1540–1
Queens' College Magnum Journale QUA: Book 3
f 78v *(Expenses for college business)*
...
Likewise on the fifth of February for Sampson for the preparation of stage clothes and for cloth for putting on the comedies as appears according to the bill seen and examined by the president, by Doctor Barnard, and by Masters Ponett and Hodshone 25 s 4 d
...

f 79*
...
Likewise on the eighteenth day for John Dowse together with two servants for five days, making preparations and putting up a stage in the hall for putting on comedies 6 s 8 d
...
Likewise for Dowse with a servant on that day on which the comedies were put on 10 d
Likewise on the same day for small nails for making a candlestick and a wooden shrine and for straps for the same things 12 d
Likewise for Nicholas Ott for thirty-eight candlesticks of iron and (silver-)plate 3 s
...
Likewise on the same day for Tusher, who played the organs at the time of putting on the comedies 12 d
Likewise for Thomas, a painter, painting the shrine and for the colours which the actors of the comedies used 18 d
...

(9 March)
Likewise for Master Ponnett for some materials used in putting on the comedies as appears in his bill seen and examined by master president 4 s 2 d
Likewise for Peter Ventresse for cloth and the preparation of stage clothes as appears by a bill seen and examined by master president, etc £ 3 4 s 6 d

Likewise for Nicholas Ott for five spikes with which to fasten the steps by which they usually go up on stage 8 d

...

f 79v*

...

Likewise on the tenth day for someone writing an inventory of stage clothes 2 d

...

Likewise for John Dowse for his two days' work with a servant, taking apart the stage in the hall and replacing those materials in the lumber yard(?) 20 d

...

Likewise on the sixth of April for Mistress Maerris for soutage for preparing the shrine and for other things for the comedies 12 d

...

1541–2

King's College Mundum Book 11.3 KCA

nf *(Necessary expenses)* [f 1]

...

Likewise for the overseeing of plays this year 20 s

...

[f 1v]

...

Likewise for trumpeters during the Christmas season 20 d

...

nf *(Fees and rewards)* [f 1v]

...

Likewise to performers of Cambridge on the day of the Purification of blessed Mary 2 s

...

Queens' College Magnum Journale QUA: Book 3

f 92 *(College furnishings and other purposes)*

...

Likewise on the eleventh of February for Master Perne for a painted cap (*possibly* wig), candles, and the cleaning of clothes when the comedy was put on before the fellows 9 d

...

1542–3
Queens' College Magnum Journale QUA: Book 3
f 99 *(Payments for college business)*
...
Likewise on the same day for Master Perne for (his) expenses about the performance of Textor's dialogue as appears by his bill 11 s 7½ d
...

f 100v* *(College furnishings and other purposes)*
...
Likewise on the twenty-second of February for Master Perne for a painted shield which the braggart soldier used in the comedy 8 d
...

1543–4
Queens' College Magnum Journale QUA: Book 3
f 110v *(Payments for college business)*
...
Likewise for Atkinson for carrying away and cleaning and bringing back again into the tower all the comic clothes 2 d
...

1544–5
Queens' College Magnum Journale QUA: Book 3
f 125 *(Payments for college business)*
...
Likewise on the same day I paid to the president, beyond the amount which he collected from the fellows, to be given to the queen's performers 18 d
...

St John's College Statutes SJA: C1.4
p 42*
...
Of the four examiners Chapter °20°
...

pp 44–5*

...But if any of the students either arrives later than may be appropriate, or leaves before the examination has been completed, or

even is absent during the entire examination or withdraws from it, or finally, does not listen carefully if present, then he shall be punished according to the manner of those who thus entirely fall short in hearing other lectures. And if anyone of them notoriously and customarily offends in this way, he shall be punished like those who do wrong in neglect of the Latin sermon and the divine offices. Provided always that on the eves of festivals during the four short vacations these students shall not waste (their) time in idleness and games, but they should be occupied in composing poems, letters, or speeches; in the reading of Greek poets, orators, or | historians; or in the putting on of dialogues, comedies, or tragedies according to the will and assignment or order of the reader of humanities and the other examiners....

...

pp 61–2

...

Of forbidden games, hunting, and hawking Chapter °26°

So that all those things which are adverse to literary study and which lead to an awful and unbelievable pleasure, by which those too much given to it are made unmindful of their good behaviour and good advantage, might be driven off, we establish and order that on Christmas each individual fellow in turn | shall play the lord in order that that time may be passed in suitable relaxation of mind and literary exercises, with happiness and good cheer. Moreover we wish him to be appointed and named to this (post) at the feast of All Saints, after which time it will not be allowed in any way for him to divest himself of this responsibility and transfer it to another. And so that he may be the more quick to fulfil this office and carry it out suitably, he shall have twenty shillings for his expenses to be levied from the college, so that he may make its statutes in Greek or Latin verses in the form of the Attic or Roman or some other republic and show at least six dialogues, or festive or literary spectacles, on as many of the nights of the Twelve Days. For the individual readers and the individual examiners are responsible for the rest of the comedies and tragedies which are put on between Epiphany and Lent, so that everyone shall be occupied in some literary rivalry, but the lord will be punished by a fine of twenty pence for every dialogue or festive spectacle omitted and not shown; also, the fine of the individual readers and examiners if they also show nothing in public shall be what the master and senior (fellows) think fair. We do not at all want any of the fellows to pass

by or omit his turn at playing the lord, under pain of the loss of another twenty shillings, to be paid to the college within a month after the end of the Christmas season; unless he does so, he will lack commons in the meantime until he fully and faithfully pays to the college the aforesaid sum....

Letter from Stephen Gardiner, Bishop of Winchester and Chancellor, to Matthew Parker *VC* CCL: 119
pp 30–1 *(18 May, London)*

...The event itself shows that all proper deference has died among you. Your own men deride your own affairs in your own precincts. Indeed they guaranteed the truth of this with ostentation in the tragedy *Pammachius* when, while (*possibly* because) you were looking on and dithering, after they deservedly hissed the bishop of Rome from the stage, they forced off all the doctors with the same authority by jeering.

I do not think it right to expect that things which take place publicly within your bounds, and take place for the purpose of being public, would remain within your walls and not become known among others. Many understand the state of your affairs and are clearly aware of your disputes and disagreements. They notice many things which you do not imagine, and this first of all, that there is virtually no college in which one does not find partisanship among various factions, while the head at one time promotes his own interests (and) at another allows the helm to be blown about by the winds (of factionalism), and takes counsel for himself rather than for those entrusted to him. And (further they notice that) just as Sophocles wrote that life is sweetest when we are conscious of nothing, so some of your own think that life is safest when they are doing nothing. But they are also wrong, and even though they may be undisturbed for a time, those who fail to carry out a duty entrusted to them, sometimes offering a reason contrary to expectation, are surely not safe.

Nothing of this kind happens among the Oxonians, and someone has said to me that there would be a more suitable administration at your university if the vice-chancellor were chosen by the decision of the chancellor alone, according to their (*ie*, Oxford's) example. But I have always shrunk from such changes except when the situation clearly demands them. And now I have undertaken in the matter of the tragedy that everything be left in your jurisdiction. Therefore, take care that you may be held worthy of so great a responsibility, and I

in turn will strive with all my resources and judgment to preserve all your rights whole and undiminished for you....
...

Thomas Fuller, Outline History of the University JEL: R.2.5 opening 26*
...
A tragedy (was) performed, in which (it was) shown how many disturbances the pope has produced in the Christian world: masses and that sort of laughable trifle. When the thing was heard, Gardiner raged, he blamed Parker the vice-chancellor – who, however, had nothing to do with the play – by whose modest excuse he was at last poorly placated.
...

1545–6
Queens' College Magnum Journale QUA: Book 3
f 137 *(24 November) (Payments for college business)*

Likewise I, ordered by the president, gave to common harpers*(?)* as his offering 12 d
...
Likewise for two lamps for the comedies of Masters Perne and Yale 16 d
Likewise for wood to build a fire for Master Yale's comedy 6 d
Likewise I spent on food for participants of the same comedy 12 d
Likewise for oil-lamps on the same night 14 d
...

f 138* *(14 February)*
...
Likewise on wood for Master Yale's comedy 6 d
Likewise on oil-lamps and food for the participants 2 s
Likewise for Bailiff Hobbye for the borrowing of the armour for the same comedy 4 d
Likewise on the same day for master chancellor's auditors in accordance with our agreed share 10 s
...

f 138v *(1 March)*

...

Likewise for oil-lamps in Master Perne's comedy, nine pounds by weight, and we paid 2 d for each pound 18 d
Likewise on food for participants for some comedy 16 d
Likewise I bought rope at the same time for putting up the houses for some comedy 4 d

...

Likewise for Benedict Prime for (his) labour undertaken with (his) boys, piping for Master Perne's comedy 4 d

...

1546–7

Queens' College Magnum Journale QUA: Book 3

f 144 *(College repairs)*

...

Likewise on 30 January I paid to Dowse and his son for the putting together (*literally*, preparation) of the stage over five and a half days, and they received 10 d for each day 4 s 5 d
Likewise to William Hardewicke helping him during all those days 2 s 6 d
Likewise for the addition of the scaffold and the taking apart of the stage over two days to the same three 2 s 8 d
Likewise to Martin Avesse, John Gayttes, and Margaret Vetule for the carriage of boards from Benet's and John's College and the return of them, for putting on the comedies 20 d
Likewise for beer at the same time when the comedies were put on, at the president's order 12 d

...

f 144v *(23 February)*

Likewise I paid to the glazier for glass because it was broken when the comedies were put on in the hall 8 s

...

f 147* *(10 January) (Payments for college business)*

...

Likewise for the finishing of two holes in the wall (of a building) in order for the scaffold to be built 8 d

...

f 148

...

Likewise on the fifteenth of January I paid to Master Yale for materials necessary for putting on the comedies 30 s

...

Likewise for wood for constructing tripods when the comedies were put on 22 d

...

Likewise I again paid to Master Yale for the comedies' expenses at Doctor Smythe's order 27 s 9½ d

...

f 148v *(16 May)*

...

Likewise to Sir Alexander and to Hutten for the furbishing of players' and performers' clothing 4 d

...

f 149v *(23 October)*

...

Likewise for wine and apples when the king of King's College and the lord of Christ's College visited us 12 d

...

Queens' College Codex Chadertonianus QUA: Book 62

p 43*

...

Penalty for those refusing to take parts in comedies or tragedies

And lest any youth (who is) a student of this college of a degree inferior to a master of arts (and is) not even a fellow should refuse to take part (in the comedy or tragedy), or be absent when the comedy or tragedy is being put on publicly, or in some other way behave obstinately or perversely at a time when he seems to the president or his deputy (to be) suitable to undertake some duties in the comedy or tragedy, we order and decree by this present (statute) that the one or ones who have offended in any of these matters against the decision of the president or his deputy shall be expelled from the college by authority of the same president or his deputy.

But the rest of the fellow commoners and such scholars as are not bachelors of theology shall be fined five shillings for each of the aforesaid offences unless (the offender) has a legitimate excuse meeting the approval of the president and the greater part of the fellows. The

cost of putting on and performing these comedies or tragedies will be provided from the common treasury in accordance with the will of the master or vice-president. In the year 1546, on the ninth of October, while Doctor Mey (was) president.

1547–8

King's College Mundum Book 12.1 KCA

nf *(Fees and rewards)* [f 1]

...

Likewise on 2 February for performers of Cambridge 2 s

...

Likewise on 21 June for a household servant of the lord protector putting on entertaining shows in the college hall 6 s

Likewise on 12 July for royal players (dancers?) putting on shows in the hall 6 s

...

Queens' College Magnum Journale QUA: Book 3

f 153* *(College repairs)*

...

Likewise on 12 February for John Froste working at the stage and bench for four days 16 d

Likewise at the same time for Christopher Whyrte for one day at the stage 4 d

Likewise on 17 February for Master Meres for 350 boards for the screen and the stage 15 s 2 d

...

f 153v

...

Likewise on 19 February for Dowse and (his) son working for eight days on the screen and the stage 8 s

Likewise for Dowse and (his) son for [two] three days (working) at the stage, on 23 February 3 s

...

Likewise on 2 March for Robert Rychardson for eight oak panels for the screen 16 s

...

f 154 *(24 March)*

...

Likewise to the same for two hooks on which clothes are put when the comedies are put on 3d

...

f 156

...

Likewise for Catharine Hall for fifty-nine feet of planks, which had been cut from those which we received as a loan for the stage 2 s 2 d

...

f 157v* *(8 January) (Payments for college business)*

...

Likewise on 8 January for two lamps, (paid) by the agency of the president 4 s

Likewise to the same for the gunpowder, (paid) by the agency of master president 8 d

Likewise for the candied fruit, marmalade, caraway sweetmeats, and cakes, for wine and apples when the king of King's College, the emperor, and the rest came here, at the president's order 12 s 4 d

Likewise for those who brought the clothing and armour on Epiphany Day, at the president's order 6 d

Likewise for Master Hobby for all the armour 12 d

...

(13 January)

Likewise for Joan Prime and the rest when *Persa* was put on 12 d

Likewise on 21 January for Master Gascoyn for some expenses as appears according to his bill, at the president's order 25 s 5 d

Likewise for candles at the comedies by the agency of Sir Herrison 6 s

...

f 158*

Likewise on 26 January for Christopher Tailer for six bushels of coal when *Adelphos* and *Heli* were performed 2 s

...

Likewise on 13 February for Master John Stokes for (his) expenses on *The Eunuch* as appears by his bill 12 s 8 d
Likewise on 11 February for William Lamesse for (his) expenses after the comedies as appears by master president's bill 25 s 7 d
...
Likewise on 15 February for Peter Ventresse for the preparation of clothes for the comedies £ 3 15 s 11 d
Likewise on the same day for Joan Prime for her labour when the comedies were put on 4 s
Likewise on 17 February for the bringing of the large chest in which the comic clothing is kept, to John Frost and John Graves 4 d
...
Likewise on 22 February for beards, armour, the gunpowder, and the rest of the things as appears by master president's bill 7 s 6 d
...

f 158v
...
Likewise on 5 March (spent) for supper for the labour of those who replaced the comedy clothes 2 s 8 d
...

f 159v* *(College furnishings)*
...
Likewise on 8 January for Ralph Alen for two bunches of hair for seven beards 12 s 2 d
...
Likewise on 14 February for John Laurence, cobbler, for five pairs of shoes for the comedies 2 s 6 d
Likewise on 17 February for John Burwell for the large chest in which materials for the comedies are put 5 s
...
Likewise on 2 April for William Thorpe for three beards 4 s
Likewise for one collar 4 d
...

1548–9
King's College Mundum Book 12.2 KCA
nf *(Necessary expenses)* [f 1v]
...
Likewise for Robert Bell for 200 boards for the stage 8 s
(English)
...

[f 3v]

...

Likewise for the overseeing of plays at Christmas time as appears according to the bill 57 s 7 d

...

nf *(Fees and rewards)* [f 1]

...

Likewise for performers of Cambridge 2 s

...

Queens' College Magnum Journale QUA: Book 3

f 166v *(College repairs)*

...

Likewise on 10 March for John Frost and Thomas Barber for six days' work about the stage in the hall and sifting the sand (*ie, for 'gravelled' walks*) in the master's garden, and they received for a day as before (total): 5 s

Likewise for wood from my faggots for the feet of benches for the stage and for the benches upon the screen 6 d

Likewise for Dowse and his two sons for three and a half days' work about the putting up of the stage in the hall and the taking apart of the same 5 s 3 d

Likewise for Lawrence Tayler and John Popler for one and a half days' work making benches upon the screen 21 d

...

f 167

...

Likewise on 29 March for new (glass) and the repair of windows in the hall after the president's play and for glass in the master's chamber and for an entire window in Thomas Alyn's chamber and for two panes of glass in Master Hathwey's chamber as appears according to the glazier's bill 10 s 2 d

...

f 172 *(Payments for college business)*

...

Likewise for six torches at Christmas time 6 s

Likewise for the repairing (of) the drum and for sticks for the same 4 d

...

(6 January)
Likewise for three torches when the legates from King's College were present 3 s
...
Likewise on 14 January for Sir Harryson for the reception of legates who were here from King's and Trinity Colleges as appears by his bill 4 s 8 d
Likewise at the same time to the same person for oil-lamps at the same reception and for hors d'oeuvres and pots of ale as appears by his bill 22 d
Likewise on 17 January for Master Gascoyn for his expenses at Christmas time as appears by his bill 10 d

f 172v*
...
Likewise for John Maye for short swords (*possibly* laces *or* points) and arrows for the gear at Christmas time 4 d
...

(27 January)
Likewise for pipers with the consent of the fellows 20 d
...

(28 February)
Likewise for John Frost for his trip to Bumpstead at the president's command to order the planks to be brought here for putting on the tragedy:
First for his labour and expenses on provisions 14 d
Likewise for a horse for two days (at) 12 d (a day), in all 2 s 2 d
Likewise for wood after the performance of *Poenulus* and *Hypocrisis* in a private room and in the master's chamber above the private room while *Hypocrisis* was being put on 8 d
Likewise for oil-lamps in the performance of *Poenulus* and *Hypocrisis* 2 s 8 d
Likewise for the carrying of three wagons of wood from Bumpstead for the stage 6 s
...

f 173*
...
Likewise on 4 March for master president for expenses in the play as appears 31 s 9 d
Likewise for the preparation of clothes for the same play 12 s

Likewise for Master Gascoyn for the same play as appears by the bill 10 s
Likewise for nine ells of coarse cloth for clothes for the same play 9 s
...
Likewise for Master Yale for the performance of *Poenulus* as appears by the bill 5 s 5 d
Likewise for Bysill to buy masks and other things for master president's play at his order 20 d
Likewise for laths and pasteboard for the same play as appears 4 s 9 d
...

(24 March)
Likewise for Mother Lewyn for the furbishing of the chamber above the actors'(?) room and of the store-room below 4 d
...

f 175v* *(30 March) (College furnishings)*
...
Likewise for string for the stage in the master's chamber near the fireplace 8 d
...

f 176

Likewise on the same day for two hooks for master president's play to Bankes, a smith 2 d
...

CUS ***Black Parchment Book*** CUA: Collect. Admin. 9
p 62*
...
No one shall be a lord of games at Christmas in whatever way he is titled.
...

1549–50
Queens' College Magnum Journale QUA: Book 3
f 188v* *(19 December) (Payments for college business)*

Likewise for written fascicules at the performance of the comedy 16 d
...

(21 January)
Likewise for pipers by the president's order 2 s
...
Likewise for Master Raymond for expenses incurred in putting on the comedy as it appears 16 s 7 d
...

1550–1
Queens' College Magnum Journale QUA: Book 3
f 194 *(January expenses)*
...
Likewise for Master Barnarde for the bill of his play as appears 8 s 2 d
...
Likewise for the cook for the banquet of Master Barnard's play and the rest of the meals 11 s 8 d
...
Likewise for the cook's bill for Sir Robynson's play 12 s 9 d
...
Likewise for candles at Sir Robynson's play 12 d
...

f 194v
...
Likewise a gift to pipers by the president's order 2 s
...
Likewise for Sir Robynson for the bill of his play as appears 8 s 2 d
...

f 196 *(April expenses)*
...
Likewise for Master Barnarde for the production of a comedy 6 s 8 d
Likewise for Sir Iosslyne for the production of a comedy 6 s 8 d
...

1551–2
Queens' College Magnum Journale QUA: Book 3
f 203v* *(January expenses)*
...
Likewise for pipers 2 s
...

(February expenses)
First for John Pople for three days' work in building the frame for the heaven before the plays 3 s
Likewise for (his) servant, Kynge, for (his) work all those days on building the same device 3 s
...
Likewise for the expenses of Sir Iosselyn's play as appears 14 s 1 d
...
Likewise for John Pople and (his) servant, Kynge, for putting up the heaven for Sir Iosselyn's play for one day 20 d
...

f 204v

Likewise for the breaking up of faggots at the time of repairing the dovecote and of the plays 20 d
...
Likewise for expenses for Sir Maye's play as appears 25 s 7 d
Likewise for his work in putting on his own play 6 s 8 d
Likewise for Dowse and his two sons for six days' work in putting up and taking down the stage and in repairing broken tables 13 s
Likewise for Mother Levyn for sweeping at the time of the plays 12 d
Likewise for expenses in the later play of Sir Iosselyn, which was a tragedy, as appears 36 s 6 d
Likewise for his work in putting on his own play 6 s 8 d
Likewise for Bancus (*probably for* Bankes) for nails for the stage 10 d
...

(March expenses)
Likewise for six rather large tiles for repairing the hall where the stage was put 12 d
...

f 205

Likewise for the glazier for the repair of forty feet of glass in the west window of the hall after the plays 13 s 4 d

Likewise for twelve feet of new glass 8 s
Likewise for the repair of two panes of the east window 3 s
...

1552–3
Corpus Christi College Audits 1 CCA
ff [8v–9] *(Final adjustments)*

...And allowance is made to the same (auditor) of 14 s 6 d as of expenses incurred in the performance of the comedy this year.... And allowance is made to the same of 12 d given to pipers this year....
...

King's College Mundum Book 12.5 KCA
nf* *(Necessary expenses)* [f 3]
...
Likewise on expenses for participants in plays for two nights 3 s 6 d
(English)
Likewise paid by the agency of Master Daye for dyed wigs (*literally* hairs) for women 2 s
...
Likewise paid to Waters for the making and the mending of clothes for entertainers 5 s
...
Likewise paid to Thorpe for the making of lightning at the time of the plays 3 d
Likewise paid for other necessary things bought for the plays as appears by Master Threlkeld's bill 2 s 6 d
...
Likewise paid to Robert Bell, a joiner, working for four days in putting up a stage, that is, 10 d a day; and to two servants for the same number of days, 9 d a day for each one, in all 9 s 3 d
Likewise paid to the same men working for half a day in taking apart the stage 14 d
(English)
Likewise paid to the same for the work undertaken by him to make a scaffold (*possibly* a framework of some kind) 6 d
...

[f 3v]

...

Likewise on 29 March paid to Bankes, ironsmith, for keys and locks and other things received from him for the use of the college, and also for nails of various kinds received from him for putting up the stage 8 s 4 d

...

[f 6]*

...

Likewise paid to Simon Watson, bookseller, for sheets of pasteboard received from him for putting on plays, that is, for four medium pasteboard (book-covers) received by Master Temple and for two royal-size (book-covers) received by Masters Threlkeld and Daye 2 s

nf* *(Fees and rewards)* [f 1]

...

Likewise paid to entertainers of Cambridge on Purification Day 2 s
Likewise paid to Benet Prime and (his) servants buying pipes at the time of the plays 5 s
Likewise as a reward given to a household servant of Master Chocheley bringing hunting dogs here for *Hippolytus* 2 s 6 d

...

Queens' College Magnum Journale QUA: Book 3
f 210* *(Payments for sermons and lectures)*

...

Likewise for Master Robynson for the comedy publicly put on by him 6 s 8 d
Likewise for Master Thorppe for the tragedy publicly put on by him 6 s 8 d

...

f 213 *(January expenses)*

...

Likewise for Dowse and (his) three sons for the building and the taking down of the stage when the comedy and tragedy were put on 2 s 6 d
Likewise for John Frost for two days' work, and (for) Graues and Botman for one day's work, about the stage 20 d

...

Likewise on the expenses of the comedy put on by Master Robynson 4 s 10 d
Likewise on 31 (January) on the expenses of the tragedy put on by Master Thorp as appears 9 s 8 d
...

1553–4
Queens' College Magnum Journale QUA: Book 3
f 219v *(January expenses)*
...
To the waits going about every morning 2 s

f 220
...
Master May's bill of money spent [on a dialogue put on by the same] Mey in a dialogue put on by the same 6 s
...
Master Mey's other bill for the expenses of the tragedy put on by him 25 s 7 d
...

(February and March expenses)
For Dowse the father and John and William his two sons for the construction of an altar and putting up the stage 11 s 3 d
...
Expenses of the comedy *Stichus* put on as appears by Master Robinson's bill 11 s 11 d
...

1554–5
King's College Mundum Book 13.2 KCA
nf *(Necessary expenses)* [f 3]
...
Likewise in rewards given to performers coming to the college 6 d
...

[f 4v]*
...
Likewise paid to Carleton the sacrist for his labour in making over entertainers' tunics into church vestments 20 d
...

nf *(Fees and rewards)* [f 1v]

...
Likewise in rewards given to performers of Cambridge on the day of the Purification of the blessed virgin Mary 2 s
...

1555–6
King's College Mundum Book 13.3 KCA
nf *(Necessary expenses)* [f 4v]

...
Likewise paid to Master Lodge for (his) expenses for plays on Christmas 20 s
...

nf *(Repairs in Cambridge)* [f 2v]

...
Likewise paid to Robert Bell, a joiner, working for four days in putting up a stage, that is, 8 d a day; and to his servant for the same days, 8 d a day, in all 5 s 4 d
Likewise paid to Bell and three servants working half a day at taking apart the stage 16 d
...

1557–8
Corpus Christi College Audits 1 CCA
ff [11v–12]

...And allowance is made to the same (auditor) of 12 d given to pipers this year.... And allowance is made to the same of £3 3 s 7½ d, as (spent) on the performance of two comedies publicly in the hall this year....
...

CUS ***Senior Proctor's Book*** CUA: Collect. Admin. 1
f 113v

...
None of the students shall play at 'shields,' nor stand by as an idle onlooker of those who do play.

f 114v*

...
No one shall be a lord of games at Christmas, by whatever name he

is called, without the consent of the vice-chancellor and the heads of the colleges.

...

f 117*

...

The ceremonies of salting new students shall be completely abolished on account of the many inconveniences which result from them; nevertheless, small expenditures at banquets can be retained.

1558–9

Queens' College Statutes QUA: Book 61

f 15*

...

Of lectures and problems. 36

...

f 16

...And, lest our youth, trained perhaps in other respects, remain crude in pronunciation and gesture and unpolished, we wish the professor of the Greek language and also the examiner to be responsible for putting on two comedies or tragedies every year between the twentieth day of December and the beginning of Lent. If they are required by the master, or in his absence, by the vice-president, to show them privately, or even if they are required by the master or, in his absence, by the vice-president and the greater part of the fellows, to put them on publicly, before the twentieth day of December, then (we wish) each of them to receive 6 s 8 d for his labour if they are responsible for (the performance). But if each or either one of them refuses to fulfil this duty imposed upon them he will be fined 10 s to be paid either to the common treasury or to the other one who wishes to carry out this his duty, according to the judgment of the master or, in his absence, of the vice-president and the greater part of the fellows. But if any scholar designated by any of these two readers to carry out any part (of this duty) refuses – unless he was (so designated) as an insult to the fellows – he will be punished by the judgment of the president, but, in his absence, of the vice-president and these two readers....

CUJ *Utinam* CUA: Collect. Admin. 13
f 13v*

On 12 May 1559, at the suit of Jerome, a piper, and his associates, Widow Prime was called before the vice-chancellor because under the pretext of a debt she took away from the said Jerome and (his) associates all the reed-pipes called the wait pipes, in contravention of the agreement reached among them before. Finally the disagreement was settled in this way: that the aforesaid widow should give all her pipes, the wait pipes, as a loan in order that the said Jerome and (his) associates might be able to use them; and Jerome and (his) associates ought to pay in turn to the widow four pounds a year, for as long as they have the said pipes, for the use of them. And one of these pipers, whose name is Watson, ought to pay to the aforesaid widow ten shillings a year, until the sum of forty shillings has been paid. And the aforesaid Jerome and (his) associates will have the use of the aforesaid pipes for the period of five years. And the said Watson ought to pay in all for the period of four years 30 s, ten shillings of which are from an old debt. Therefore it is agreed among the aforesaid parties, that is, the widow and Watson, that the said Watson will pay 10 s a year as above, beyond the 20 s for the rent of the wait pipes.

1559–60
Trinity College Statutes TCA: Box 34, Statutes 5
p 71*

Of the comedies and plays shown at Christmas
Chapter 24

Nine domestic readers shall put on individual comedies and tragedies in pairs so that the youth may spend the Christmas season with greater profit, except for the senior reader, whom we wish to show one comedy or tragedy on his own. And they shall be responsible for putting on all these comedies or tragedies in the hall privately or publicly during the aforesaid Twelve Days or a little afterwards at the will of the master and eight senior (fellows). But if they do not make themselves responsible, then for each comedy or tragedy omitted, each one of those by whose negligence it was omitted shall be fined ten shillings.

Town Register Book CRO: PB/57
f 127 *(29 September)*

...

Be it known that on the said day and in the said year the community chose as entertainers of the aforesaid town Robert Graystocke, John Hewarden, and John Murton. Three chains of silver weighing fifteen and a half ounces are delivered to them through (their) guarantors.

...

1560–1
Queens' College Magnum Journale QUA: Book 4
f 6* *(January expenses)*

...

Likewise for wine, cheese, and strong beer when the show was put on in the president's chamber 2 s 4 d

...

1561–2
King's College Mundum Book 14.3 KCA
nf *(Necessary expenses)* [f 3v]

...

Likewise paid to William Dowsey and John Grene working about the stage for three days at 10 d a day 5 s

...

[f 4]*

...

Likewise paid by the agency of Master Browne for the expenses of entertainments as is allowed in the bill £3 6 s 2 d

...

[f 4v]

...

Likewise paid to Master Howell for candles for the use of entertainments, that is, for 13 dozen, 32 s 6 d; and for hors d'oeuvres and other things received from him as appears in his bill 42 s 8 d

...

[f 5]

...
Likewise paid on 13 March to Richard Kynge for two dozen candles at the time of entertainments at 2 d a candle 4 s
...

Queens' College Magnum Journale QUA: Book 4
f 11v *(October expenses)*
...
Likewise for a double padlock and the hasp of a chest where play clothes are kept 14 d

f 13v *(January expenses)*
...
Likewise for wood burned at the time of the accounts in the kitchen 7 s 4 d
Likewise for lamps at the same time and for the shows 21 d
...
Likewise for Sir Rastall for the expenses of his comedy as appears in (his) bill 6 s 3½ d
Likewise for Master Igulden for the expenses of his comedy as appears in (his) bill 17 s 6½ d
...

f 14 *(February expenses)*

First for Master Igulden for (his) wages for the comedy (which was) put on 6 s 8 d
Likewise for Sir Rastall for his wages for the comedy (which was) put on 6 s 8 d
...

1562–3
Peterhouse Computus Roll PHA
single mb *(Payments within college)*
...
...And (they account) for 2 s 8 d for Arthur, a glazier, for repairing windows in the hall after the plays.... And for £7 7 s used in finishing the stage and other expenses for the plays as appears in the bill....

(Pensions and wages)
...And (they account) for 16 d for pipers' wages.
...

Queens' College Magnum Journale QUA: Book 4
f 24v *(January expenses)*
...
Likewise for Sir Tower and Som for (their) expenses in putting on a comedy as appears in (their) bill 10 s 3 d
...
Likewise for Sir Sole for (his) expenses in putting on a play as appears in (his) bill 27 s 10 d
...

f 25
...
Likewise for Sir Rockerye for putting on a comedy 6 s 8 d
Likewise for the same for (his) expenses in a comedy as appears in (his) bill 17 s 2½ d
...

(February expenses)
Likewise allowance is made to Sir Linforde for putting on a comedy 6 s 8 d
Likewise for Sir Som for (his) expenses in putting on a comedy as appears in (his) bill 31 s 2 d
Likewise for Master Igulden for (his) expenses in putting on a comedy as appears in (his) bill 4 s 8 d
...
Likewise for Sir Lynford for (his) expenses in putting on a play as appears in (his) bill 30 s 10½ d

1563–4
Town Register Book CRO: PB/57
f 203v *(11 April)*
...
Be it known that on this day the entire community granted that the mayor and aldermen, or the greater part of them, will have the power of communicating and coming to agreements with entertainers who seek to serve the community in their art, both for their salary and for an annuity to be given to John Hewarden, now one of the entertainers

of the aforesaid town, and that they will refer to the community on the next common day what they have done about the foregoing.

...

Letter from William Masters, University Orators, and Heads to Lord Robert Dudley CUA: Lett. 1
f 179 *(1 August)*

To Lord Robert Dudley *(English)*

We know, most honoured sir, that the great bulwark of the university has resided in your authority and favour. But if (this were true) at any time before, the time is now surely at hand at which, unless you should devote yourself entirely to us, we will either win no praise or – what we fear the more – will incur great blame. In a short time, the most illustrious queen intends to see our university: we think that it belongs not only to the individual pleasure of all but even to the happiness of each one that it turn out happily. But after all, what duties shall we offer to her majesty, since we are poor and unfamiliar with the very sumptuous activities of the court? We will put to use our every faculty in every way: we will deliver addresses; if time should permit and (her) royal majesty wish, there will be disputations in theology, philosophy, law, and medicine; and, mixing pleasantries with serious matters, we shall give some plays; and, lest we seem too poor, we shall also offer some kind of gift. In all these things we desire to please (her) royal majesty as much as possible, or at least to displease (her) as little as possible. Therefore, most honoured Dudley, we earnestly desire you to wish to add to (our) praise, should any be due to us; but if there is any stumbling by us in any way, perfect, we beg, our efforts so that (her) royal majesty may be pleased to regard everything in a better light. You have the ability to do this insofar as you wish, and the previous kindnesses conferred upon the university forbid us to have any doubt of your wishes on our behalf insofar as you are able. Farewell....

Robinson's Book Folger: V.a.176
f 1*

®°Nicholas Robinson, Compiler°

A Six-day Long Commentary of the Things Done in Cambridge When the Most August Queen of England, Elizabeth, Had Come to the University of Cambridge in the Year of the Lord 1564, on the Fifth of August.

...

ff 33–3v *(6 August)*

...

(It is) a wonderful thing, and worthy to be committed to the memories of the ages, that our most august lady (queen) had been enkindled with such a great desire to learn that she even passed sleepless nights at which time she might either hear the renowned history of ancient times or recollect the monuments of the old poets. When indeed the leading men of the university learned of this measureless thirst for understanding and knowledge, they took into account not only the days and daylight hours (*ie*, of her visit), but also the nights and hours of darkness. For they appointed some of their own number to reproduce the dramatic actions and verses of tragedies, comedies, and other plays in such a way that she might drink of the sweetness of all these things with, as it were, some pleasure, should she wish to attend to these little light entertainments in the course of the more serious affairs of state.

In addition, so that these nocturnal performances might be the more easily presented to the eyes and ears of all and so that one might watch the more freely away from every outside disturbance, (they decided that) there should be some structure (made) from rather thick beams, five feet in height, whose length and breadth would be sufficient for a stage of some sort in the chapel of King's, which is a site most elegant on account of (its) design and quite extensive on account of its size. To this (stage) a path, which was raised from ground level bit by bit, is constructed from the upper sanctuary of the chapel, whereby the queen might go up safe from the tumult of the onlookers onto this higher construction on which a rather conspicuous place along some steps, which is her royal | highness's throne, screened with tapestries woven with gold, is prepared for her in such a way that she herself might easily be seen by all the spectators. Other seats are also put up for the noblemen and noblewomen in that space which subdivides the middle of this chapel and in other appropriate places next to this empty space which the queen decided to sit opposite alone. Royal servants were carrying lit torches in (their) hands at the sides of the structure since there was not enough light on account of the night-time darkness.

The materials and decoration in this theatre of King's having been set up, that very witty comedy of Plautus which they call *Aulularia* was performed in the dead of night on Sunday, by the pleasantries of which she seemed to be somewhat moved, as it were by a country dance. And although some, whether accustomed to sleep (at that hour) or by lack of skill in Latin dialogue, took the squandering of so many hours amiss, she herself nevertheless remained until the last 'Plaudite'

with a very cheerful expression, nor did she offer even any pretext of tiredness.

But it will be unnecessary to relate how much wit attended the very funny work of Plautus because of the diligence and great efforts of Dr Kelke. For it was so decided by common resolution that he be made as it were the revered master of all the ornamentation, action, and gear, to know well how to take part in stage plays, since he had been in his day another Roscius. Four younger masters chosen from the four larger and more numerous colleges are also given to him as companions and fellows of (his) watches, who have sweated more than the rest over the educating of youth. These took charge of the comedy and one tragedy, as if (they were) the servants of the whole university. The students of King's College wanted other performances to be their own. But the time had come for bodies tired by these rather vigorous pastimes to be refreshed. And when the queen has been led down with honour to the hall, everyone goes away to their various lodgings.

ff 48v–9 *(7 August)*

...

In the silence of this night, a tragic poem of Dido and Aeneas is brought onto the stage, made up in large part of verses from Virgil. A former fellow of King's College endured the efforts of stitching together whereby he imitated the song of Virgil with enthusiasm for learning but with a weaker instrument, but he worked out the successive events of the story into | the form of a tragedy in a not infelicitous way. (It was) a new work, but lovely and polished, and approved by the judgment of the doctors, unless by chance it should offend in some way the fastidious and exacting by its length. King's College provided all the actors. The stage itself is set up in that place which we noted had been built in the chapel on the previous day. After the queen had been busied with this sad misfortune of Dido for some hours, she betook herself at last to rest, (which is) pleasing to mortals. And here was the end of the third day.

...

ff 49–9v *(8 August)*

...

This night showed that heroic deed of Hezekiah at the time when he, inflamed with zeal for the divine honour, shattered the brazen image of the serpent. From this holy source Nicholas | Udall drew off just as much as he thought sufficient to the true stature of (his) comedy, and he put all of it into English rhythmic prose, and called it by

Hezekiah's name. But (it was) a wonderful thing how many pleasantries, how much charm (he put) here in this so serious, holy, and truthful matter without, nonetheless, interrupting its sure course. The queen deigned to be present. The students of King's College performed again alone. After enough had been seen, how pleasing was the time for rest! These things (were) done on the fourth day.

...

ff 87v–8 *(9 August)*

...

After such great labours had been endured in the daytime, it was not possible to plan for so excellent a prince to bury herself in nocturnal study as well, wherefore it was decided that she should not even catch sight of the not unworthy furies of Ajax in Sophoclean tragedy even though the supervisors of the plays had both decorated the entire stage for a tragedy and had the choicest actors made ready, and also had not been chary of either expense or | late hours. For they brought down arms of war, clothes shining in splendour, and all the rest of the gear from London (and) other very remote places, chose people from the various parts of the university, (and) found a site suitable and large enough. Even if all this endeavour were made in King's (College) Chapel, that one (lady) alone was not there who could be the author and mover of all this activity. And so, most inconveniently, we who were desirous of seeing that Ajax in his madness (*or* that *Ajax Flagellifer*) did not even happen to see that madman begin to speak, although we believe firmly that it was most appropriate (to do so) for the good health of the prince, in which our own (good health) and that of the state are subsumed, which we ought to wish for even with groans from God the greatest and best, so that she might reign unharmed and in safety for a very long time. Therefore that night the tragedy was silent.

...

Abraham Hartwell, Regina Literata STC: 12897

sigs Ciiij–iiijv*

...

®Dramatic theatre

Meantime the night draws near, the hour at which one plays by speaking:

Phoebus dips his panting horses in the deep.

In the royal temple, the vast construction of a great theatre |

Stood, made of knotty oak.

In that place, the young men prepare happy spectacles,
The subject of the ancient stage and many jests;
Also the tragic rage of iron, the complaining tragic actors,
Mournful funerals in which they sound in sad misfortune.
Who (would) dare to offer (her) Majesty melodious trifles,
To have placed before her petty pantomimists?
Plautus' *Aulularia* The most stingy Euclio sleeps upon the buried gold,
And the miser hides his wealth as if he does not have it.
The cash, evilly entrusted, alas!, to Silvanus,
Has perished, despoiled by the hand of the thieving slave.
That stupid man lost his mind along with his cash: mad,
He decided to enter the infernal lakes in his sorrow.
(But) a youth restored the cash: to him the daughter,
Chaste daughter of an unworthy father, is given in marriage.
As the east grows bright, the next morning rises red,
And the Sun loosens the reins of his horses which are about to fly.
...

sigs Djv–iiij

...
The tragic story of Dido and Aeneas Night falls, and a great and ancient work
Of high-sounding history resounds with tragic cries:
How great Aeneas, carried by sea across all the seas, |
Reached as an exile the fields of Sydonian soil,
With his goddess mother showing the way, following the fates granted (to him).
He seeks both a refuge in dire straits and succour.
Dido received (him) and established him in a share of her kingdom,
And Juno as *pronuba* lit their sacred wedding torches.
They go hunting, a terrible storm forces (them)
Into one cave: here was their marriage rite.
Pious Aeneas delays; fallen from on high
The messenger of the gods bore (him) heavenly commands:
'Do you not see the kingdoms granted by fate and the promised sceptres,
(And) whatever kingdoms lie under the western sky?
Do not the Lycian prophecies, nor Lavinia (your) wife,
Nor (your) son Ascanius nor the granted fates move you at all?'
Nor was that a dream. But in broad daylight
He enjoyed a meeting and converse with a god.
By the warning of the gods he compels his comrades to the beaches,
He readies the fleet, he prepares together arms and flight.

Mindless, Dido raged, weeping she drew out her fury
And, exhausted, flees the air.
Thus when she conceived her anger, she said, 'Shall I die unavenged?
Do the fates so decree? But let me die.'
About to die she called the gods to witness, she drew a sword,
Lifeless she fell. She calls upon the bloody Fates.
The next night, the same (being) the last (night) for tragic performance,
Has the promptings of approving religion.

®The sacred story of Hezekiah

Lo, the great serpent, removed from temples and altars,
Height of the Mosaic religion, lies fallen.
For it the altars used to stand with so many incense-burning gifts,
And many incense boxes spilt their treasures.
Irreligion lies fallen, the same fates dispel the groves
And the altars of the gods, and the gods themselves.
Hezekiah the king, famous for devotion and arms,
Restores the way of true religion.
All of the wise advise that the divine laws be tried.
What is true conquers, false wisdom falls.
Priests, old women, old men, and the rustic crowd
Approve their fathers' deeds, and nothing except their fathers' deeds.
They hate the sterile cults and empty prayers,
For them no clamour, no pomp sounds.
There is no god nor goddess in the temple: and no one shakes
(His) knees as if (they were) laughing at his prayers.
The better part, whose opinion is understanding of the mind,
Seek God, who is mind, by mind alone.
The crowd spurns devout worship and the altars of the living Godhead
And damn them as irreligious things to the infernal waters.
For them the raging prophet foretells long famine,
Plague, evil times, and the arms of a foreign warrior.
The rumour spreads, nor was it (mere) rumour: the bronze crop from far,
The far-off arms of the Assyrian host, gleam.
They approach, the evil is nearer. And they threaten
Immediate death, if so the fates and God allow.
Greatest before the rest, than whom no other is crueller,
No other throws his weapons in such a fury,

®Rabsaccus, leader of the Assyrians

Rabsaccus cries out that they should surrender themselves and their all.
Should they not, he thunders the harsh rewards of war.
He swears by the infernal (gods), the shrines of black Dis,
And the gods sacred in his ancestral religion.

The great host in dusky armour proves his words.
One might say that no darkness was so thick.
Whatever sort of people (live) under the sun were there, even the painted Agathyrsi
And those whom the rising Phoebus beholds in warm climates.
Who, Jerusalem, has seen that you trembled at such great tumult,
That you have been astounded at such great evils?
The king, troubled in his heart by unforeseen war,
Speaks sad words before the altar as he prays:
'Almighty, because indeed the constant care of thine own
Concerns thee, nor art thou accustomed to hesitate for long,
O take arms with us, we pray, and fight:
If you do not, (there is) no hope, no help.
Captured, we die, nor has our fortune any recourse,
And already now the bloody fates drag forth (their) miserable (victims).
They call for war: let them call again, while the faithless foe
Demands that not we, but thy Godhead, go to war.'
He spoke: the matrons and young wives sigh out (their) devout prayers.
Behind them, the youths seek God in (their) hearts.
The first sleep scarcely closed the eyes of the Assyrians,
Scarcely was there a respite at the beginning of night:
A secret plague, unknown, enters the camp, whose
Onset (is) one with the failing of life.
It spreads, alas!, with a soft touch, and deceives the sleepers
And spews bitter poison in unknown ways.
The irreligious throng lies still, harsh Fate frees
Scarcely anyone of so great an army from the evils (she has) loosed.
Huge in armament and of a huge body, Rabsaccus
Suffers death from no wound.
One day had sent all the Syrians to war;
One day destroyed those sent to war.
So the twofold tragedy was allotted a happy ending,
The offerings of the youth of King's were slight.

Address to the Queen

Live long, most gracious lady! Nothing in the whole world is more famous
Nothing in the world more courteous than this (our) ruler.
For what have we given you? With what gifts, O Queen, have we stayed
You? What of ours was sweet (enough) for you
That you would sit, tired, for long hours and nights
While the actor spouts hoarse sounds from (his) throat?

For what good are clumsy verse, tragical stories,
Light scenes? (They are) nothing except noise.
Why loud trifles, and tearful Dido ordered
Once again to die of a feigned wound?
And why (is) Aeneas an exile again, and walls made like
Those which used to be of rising Tyre?
Or why do the people of Palestine (suffer) renewed dangers,
Once deadly to (their) author?
At least you recognize the small offerings of the grateful throng;
Although the gifts are less than your majesty.
We devote ourselves to you as much, O Most August Lady, as possible,
Although our gift is neither great nor even adequate.
...

Letters from Guzmán de Silva to the King of Spain
Simancas: Archivo General, Legajo 817
f 76 *(7 August)*
...
As I have written to your Majesty, the queen is to visit several places in the neighbourhood and will not return until the end of September, but she will not go far, and is already at the most distant point in her journey, a town called Cambridge, where there is a university. They are celebrating there some literary ceremonies and representations which have greatly pleased her.
...

f 78 *(12 August)*

The queen has been at Cambridge where there were some dramatic representations by the students, and the gathering where the propositions mentioned in my letter of the 7th instant were discussed, and she has now departed to finish her journey, which has been shortened, and she will arrive some days before the time arranged....

Letter from Guzmán de Silva to the Duchess of Parma
Simancas: Archivo General, Legajo 817
f 82* *(19 August)*
...
When the queen was at Cambridge they represented comedies and held scientific disputations, and an argument on religion, in which the man

who defended Catholicism was attacked by those who presided, in order to avoid having to give him the prize. The queen made a speech praising the acts and exercises, and they wished to give her another representation which she refused, in order to be no longer delayed. Those who were so anxious for her to hear it, followed her to her first stopping-place, and so importuned her that at last she consented. The actors came in dressed as some of the imprisoned bishops. First came the bishop of London carrying a lamb in his hands as if he were eating it as he walked along, and then others with different devices, one being in the figure of a dog with the Host in his mouth. They write that the queen was so angry that she at once entered her chamber using strong language, and the men who held the torches, it being night, left them in the dark, and so ended the thoughtless and scandalous representation.

Thomas Fuller, Outline History of the University JEL: R.2.5
opening 27

...

The queen visited Cambridge where she, greeted by scholarly comedies and tragedies and entertained by scholastic disputations, travelled through each college....

...

1565–6

CUJ *Utinam* CUA: Collect. Admin. 13
f 87v* *(26 March)*

...

For William Gibbons against William Mason

On which, etc, William Gibbons appeared and sought from Mason 24 s 8 d owed for a musical instrument called a tenor hautboy, as appears by the said Mason's bond, in the presence of the said Mason acknowledging that the aforesaid things were true. Wherefore the lord (vice-chancellor) decreed with the consent of the said Gibbons that 12 s 4 d were to be paid by Mason on the next feast of St John the Baptist and that 12 s 4 d were to be paid on the 12th of September next to come after the date of this writing. And the said Mason provided guarantors for the said payments: Christopher Russell, burgess and chandler; Michael Auger, waferer; and Richard Gravers, shoemaker, who, after the bond had been formulated according to the law, promised, etc, with expenses.

1566–7

CUJ ***Utinam*** CUA: Collect. Admin. 13
f 99 *(23 November)*

...

On which, etc, *(blank)* Gybbons took upon himself and promised in a legal form that he would faithfully pay to blind John on the next feast of Epiphany 20 s of lawful English money, and on the feast of the Purification next coming after that another 20 s, and on the Easter then next coming after that 20 s, and on the feast of St John the Baptist next coming after that 20 s, £4 in all. But he promised that he would pay the said sum of £4 at the aforesaid feasts each year...*(English)*.

...

1567–8

Town Register Book CRO: PB/57
f 262* *(3 November)*

...

Be it known that on this day William Gibons was admitted by common consent as an entertainer of this town, taking as his fee 40 s a year to be paid annually by the agency of the treasurers of the said town.

...

1569–70

CUS ***Royal Injunctions 12 Elizabeth*** CUA: Luard 187
f 9v*

...

Of decent behaviour and polished manners. Chapter 47

...

No fencing-, fighting-, or dancing-school nor dicing house, nor cock-fight, nor bear- or bull-baiting shall be within the town of Cambridge or be attended (there) upon a fine of 40 s to be imposed on the one who has violated this statute or any part of it.

None of the students shall play at 'shields,' nor stand by as an idle onlooker of those who do play, nor be present at a cock-fight or a fencing game or dancing or a bear- or bull-baiting upon a penalty of 3 s 4 d as often as he is punished in this matter.

...

f 11v*

...

Of prescribed ordinances for the colleges Chapter 1

...

f 12*

...

The ceremonies of salting new students shall be completely abolished on account of the many inconveniences which result from them; nevertheless, small expenditures at banquets can be retained.

...

f 12v*

...

No one shall be a lord of games at Christmas, by whatever name he is called, without the consent of the chancellor and the heads of the colleges.

...

1571–2

Peterhouse Computus Roll PHA

single mb *(Payments within college)*

...

...And (they account) for 7 s 6 d for James Silcocke building a stage in the hall for the comedy. And for 2 s 6 d for twelve pounds of candles for the comedy. And for 20 d for the steward for wine at the dinner party. And for 8 d for repairing the cressets in the hall....

(Pensions and wages)

...And (they account) for 16 d for pipers' wages....

...

1572–3

Peterhouse Computus Roll PHA

single mb* *(Payments within college)*

...

...And (they account) for 8 d for nails (*or* keys) for the comedies. And for 16 d for the carriage of a bench. And for 8 s 6 d for candles. And for 6 d for yellow-coloured (*or* earthenware) candlesticks.... And for 11 s 5 d for James Silcocke and others for the construction of a stage in the hall. And for 16 d for a huntsman for his dogs. And for 12 d for a painter. And for 3 s 4 d for a joiner repairing the cressets in the hall....

(Pensions and wages)

...And (they account) for 16 d for pipers' wages....

...

1573–4

Gonville and Caius College Statutes GCL: 755/370

f 15

...

Of dicing houses, games, and going to bed

23 Interpretation We likewise order that no one from your college shall frequent dicing houses or wine shops – unless because of (a visit by) a newcomer, relative, or guest (and) only once or twice in a year – nor any other places (considered) with good cause (to be) of ill repute or suspicious. Neither shall they sleep in anyone else's bedrooms but their own, nor shall they spend the night outside the college, but inside. They shall not take part in or attend unlawful games (*possibly* entertainments *?*) under penalty of 6 s 8 d from each one °as often as (he offends)°.

We have also ordered that (members of the college) shall not visit wandering entertainers – who put on stupid performances for a stupid rabble for the purpose of gain – in public houses, nor shall they be present at bull-baitings, bear-baitings, or dog fights. For to the same degree that these things are rather appropriate to a stupid and fickle crowd, to that degree they are unsuitable for men of liberal studies: not only because these things are dangerous when the bulls and bears are released but also because these pleasures, unfamiliar to youth ignorant of its own proper subject, extinguish (their) desire for learning, diminish their substance, waste their precious hours, and make dumb beasts out of human beings. He who has done otherwise, if he is an adult, shall be fined 2 s and 6 d; if he is not an adult, severe (*ie*, corporal) punishment (will befall him)....

...

f 35

...

Of safeguarding the college

53. We have also decided that during all assemblies, all tragedies and comedies held and spoken outside the college, (and) all fairs, at least three fellows shall be at home, and (also) six scholars of the foundation, for the safe keeping of the college; and we have entirely decided that one of the fellows together with two scholars shall go through every part of the college until the rest return and keep watch diligently for thefts, fires, and external damages.

Moreover we wish to become more careful when anything happens in our college on account of which there is a great influx of scholars

or others, because of the crowds, so that in assemblies, comedies, and tragedies, (the events) which we wish to be private, if there are any, (are private), and (so that) because of the danger of crowds (they take place) during the daytime or at noon.
...

1575–6
Peterhouse Computus Roll PHA
single mb *(Payments within college)*

...And (they account) for 2 s 6 d for Nazus (*possibly* Nazo *or* Naze) for repairing the tripods and the wainscoting in the hall after the plays....
...

(Pensions and wages)
...And (they account) for 16 d for a piper....
...

1576–7
CUJ ***Utinam*** CUA: Collect. Admin. 13
f 285
...
Recognizance On the nineteenth of September before the lord our chancellor and Doctor Binge in (the year of the Lord) 1577 and the nineteenth (year) of the reign of Queen Elizabeth.

Be it known that on the day and in the year aforesaid Thomas Goldisborowe, Thomas Tomson, Thomas Wilkynson, and Edward Pottall of Cambridge, butchers, came before the lord vice-chancellor and Doctor Bynge, justices (of the peace) of the lady queen, etc, and acknowledged, and each one of them acknowledged, that they are bound to the said lady queen to the amount of £6 13 s 4 d of lawful English money, to be paid, etc, on the condition, that is, that they themselves will appear, and each one of them will appear, personally, before the lord vice-chancellor for the time being or his deputy, from this day until Christmas next coming as often as and whenever the said vice-chancellor and his successors or their deputy will lawfully summon them or any any one of them to answer if there be any charge that improperly and without authority *(English)*.

1578–9

A *Gonville and Caius College Annals* GCL: 759/421
pp 10–11*

...

Thomas Legge:...His very agreeable manners lent great distinction to this man, whereby he always bound most closely all the fellows of the college to himself with the bonds of love and deference; and his zeal to promote good learning and for rewarding the efforts of young men aspiring to it made him at once very worthy of respect and lovable. A man otherwise serious-minded and extremely busy with continuous matters of business, he was accustomed to refresh his tired spirit by attending and composing plays, especially tragedies, one of which, in which he represented the fierce manners of Richard III, had been put on publicly at one time in the hall of St John's College, Cambridge, with the greatest approval of the academics. He polished another about the fall of Jerusalem as long as he lived during odd hours at night in order that he might at last offer it to be viewed in a more careful form, and when it had already been completed in every detail, our hope was miserably frustrated | by the grimy hands of some plagiarist or other. A monument placed above ground level was built for Legge at the expense of his executors at the south side of the chapel within which his remains are buried....

1580–1

PR *Edward Forcett, Concio ad Concionatores* SJL: K.16 (336)
f 2

To the master and fellows of the college of the holy and undivided Trinity in Cambridge

...Twenty years have now passed since, having left behind your Athens, or rather – if my love be free to speak – my Ithaca, snatched up into the important conflicts and crises of public business, tossed in the currents and eddies of changing fortune, I truly realized how blessed were your habitations, how agreeable your life, how to be desired your fellowships....

f 7v

...However much I have always abhorred these silly and tasteless imitations (*ie*, composition exercises modelled on classical speeches and plays), I seem to myself to have adequately, and more than adequately demonstrated in that model of such trifles and silly works,

my *Pedantius*, which I – while the playful folly of my youth was strong – put on with masked actors to be seen in university theatre, that in this kind of thing excessively stupid and putrid dulness would be laughed at....

Letter from Andrew Perne* VC *and Heads to Lord Burghley, Chancellor BL: Lansdowne 33, Art. 29
f 58* *(25 April)*

Forgive (us), we pray, most honourable Burleigh, if we introduce among your very great responsibilities – which now scarcely leave you time to breathe – a brief complaint, but yet a necessary one: be, we beg, as willing to defend our liberties as you were to help us obtain them. But you shall know all of our petition in a few words. Last Sunday, (a day) especially intended for holy matters, some hardly sane people from our neighbouring Chesterton put on a public show of bear-baiting so that their effrontery might act as a check to the exercise of devotion. When the vice-chancellor judged that they should be immediately warned by the proctor about this matter and that they should be cited as the authors of such a great crime, a riotous intervention was made by an unruly pair of brothers whom they call the Parises, who were punished for their improper behaviour a few years ago in a similar case by a senior judge (*possibly* the chief justice?). But then when the proctor was the more insistent to do his duty and wondered what this their signal disobedience was supposed to accomplish, he received an abusive reply from them. For they said that he was a wretch and clearly of the common sort and that his magistracy was worthless, and they bragged that the authority of the university would count for nothing in their eyes. They also made threats and were carried to such a pitch of fury that, unless our men had remitted somewhat their proper severity, there was a danger that they would have sent away the proctor together with all his men badly hurt.

We are not concerned by how shameful an event this is, that our privileges – which have been nonetheless dear to you as a result of your singular patronage – are scorned by the unlettered mob; this only we warn, that unless steps are taken to curb this unrestrained licence at once and quickly, there will be a convenient loophole available to them for this meretricious occupation and a whole most impure cohort of crimes, since this one was planned with impunity. And since it is not right for us to administer any healing medicine to this deep-seated disease, we beg for your providential help – which is usually very

ready to hand in adverse circumstances – with as much humility as possible.

But if at some time, after the more important business of the realm is done, you should summon those two Parises and their remaining fellows in the same plot by one of the royal messengers and impose a penalty suited to such great crimes, then you will without doubt discomfit the daring, now strengthened, of evil folk; you will protect our liberties from destruction; you will block every entrance for an evil (which is) increasing every day; and you will by this act add by far the greatest consummation to the rest of your good deeds for the university. But we behave stupidly to warn carelessly him from whom we ought to seek counsel. Wherefore, most illustrious Burghley, we entrust this common cause of the university in its entirety, important and worrisome (as it is) to your judgment. We leave the fuller narration of it to our courier lest by writing too much we are troublesome....

CUJ ***Depositions concerning a Bearbaiting at Chesterton***
BL: Lansdowne 33, Art. 32
ff 64–5

(The following is the conclusion of English depositions)
A careful comparison having been made and checked with the original } I Matthew Stokys, notary public, do so attest.

And we, Andrew Perne, professor of sacred theology, vice-chancellor of the gracious university of Cambridge, inasmuch as we have, at the humble petition of the aforesaid proctor, required oath-taking and heard the depositions of each and every one of the aforementioned witnesses, we therefore affix the seal of our office to the present (document) in faith and witness of all the aforementioned on the sixth day of the month of May in the year of the Lord 1581 and the twenty-third year of the reign of our lady Queen Elizabeth, etc.

1582–3

CUJ ***Buckle Book*** CUA: Collect. Admin. 6a
p 228* *(23 February)*

...

The lord (vice-chancellor) *ex officio* against Sir Mudde of Pembroke Sir Mudde of Pembroke Hall, BA, is committed to prison (in) the Tolbooth for three days, because in a stage production or comedy that he himself had composed he seemed to have represented the mayor of the town of Cambridge and to have portrayed him in too much

detail. And on 26 February, the same Mudde, by order of the lord vice-chancellor, acknowledged his fault before the aforesaid mayor and begged pardon from the same, who in the presence of me, Matthew Stokes, willingly agreed to his request.

Bloodshed: 3 s 4 d in the care of the lord vice-chancellor

On the same day, Miles Mosses, MA, is imprisoned in the Tolbooth because he broke the head of Master Thexton and shed blood while the stage production was being put on in Pembroke Hall. And moreover he is fined 3 s 4 d for the shedding of blood.

Ex officio proceedings (of the lord vice-chancellor) against Evaunce
On the same day, *(blank)* Evaunce, scholar of Pembroke Hall, is committed to jail for three days because, (although he was) summoned by the bedell, he hid and failed to appear before the lord vice-chancellor. And on 25 February in public, in School Street (*literally*, in public *or* open School Street) before all the schoolboys he was beaten, because he proposed offensive, stupid, and insulting questions during the disputation-exercise of the questionists and because he laid about with a club and threw stones when the stage plays were being shown at Corpus Christi College.

...

1585–6

CUJ ***Buckle Book*** CUA: Collect. Admin. 6a
pp 351–2

...

Certain acts in the case of John Smyth, MA
On the first day of Lent 1585 according to, etc, the aforesaid master preached. In that preaching, some of his statements offered an occasion of offence. He therefore appeared on 21 February before Doctor Perne, the lord deputy of the vice-chancellor, in the presence of Doctors Styll, Bell, Norgate, Legge, and Hatcher, and of Master Barwell, and by his own manual subscription acknowledged that he had spoken the following words, that is: If what I have heard be true, I certainly curse plays of that sort, both the actors and the onlookers. If I were to use my own judgment concerning them (*ie*, the participants), I would certainly think they were either damned or to be devils in the future. O the times, o the manners, o the magistracies! *(English)* to be on holiday from the setting of the sun on the previous day; to take a holiday from the common duties of life for twenty-four hours on the sabbath by divine law.

On 26 February in the year of the Lord 1585 according to, etc, in the great chamber of the lord vice-chancellor of the gracious university of Cambridge, Humphrey Tyndall, professor of sacred theology, within Queen's College in the presence of the aforesaid vice-chancellor; Doctors Styll, Goad, Peter Baro, Norgate, and Legg; and Masters Chaderton, Whitacres, and Barwell, bachelors of sacred theology, the following questions were proposed by John Smyth, MA, collected from a sermon *ad clerum* delivered by him on the first day of Lent in the aforesaid year. To these questions, the aforesaid Smyth replied as follows and the aforesaid vice-chancellor and the rest of those sitting stated their judgment on the aforesaid questions as follows.

1. Whether the Christian sabbath must by divine law be celebrated from evening to evening

Smyth	No
the rest	

2. Whether the length of time of the Lord's Day must by divine law extend for the period of twenty-four hours

Smith	Yes
all the rest	No

3. Whether the Christian sabbath be violated when something is done that would be neither necessary nor of a religious nature.

Smyth	Yes; only 'necessary' shall not be interpreted too strictly
All the rest	No; only those actions shall not hinder religious observance or even be a slight stumbling-block to the brethren

4. Whether Christians are as strictly bound to the observance of the Lord's Day with respect to works as the Jews are to the observance of the Sabbath

Smyth	No
the rest	

And subsequently the aforesaid Smyth promised and took upon himself to interpret his viewpoint on the doubtful matters ambiguously put forward by him in the aforesaid sermon more broadly, more fully, and more plainly in another sermon *ad clerum* to be delivered either at the end of this term or the beginning of the coming (one), with this provision, however, that he shall present in advance what he is going to say in writing to the lord vice-chancellor in good faith and after the same has been approved by his (the vice-chancellor's) judgment in all respects, he shall teach the people in his sermon *ad clerum*.

...

1587–8

St John's College, Fellows' Petition to the Commissioners

CUA: CUR 93 (Art. 9)

f 2v

...

(English)

...

Reformation 15. Nor shall there be any lord of games, lotteries, rituals of salting, and ceremonies of whatever kind made use of unless permission be asked for and obtained from the lord vice chancellor and the master of the college.

...

St John's College, 43 Complaints against William Whitaker, Master

CUA: CUR 6.1 (Art. 35)

f 2*

...

(Charge) Sixteen: Under chapter ten of the statutes, students may perform in comedies or tragedies to be held according to the discretion of the reader in humane letters and the will of the rest of the examiners. (*English*)

...

1589–90

King's College Mundum Book 19.3 KCA

nf *(Michaelmas term) (Fees and rewards)* [f 1]

...

Likewise paid to musicians on the Coronation Day 2 s

...

(Christmas term)

Likewise paid to some piper, a new-comer, in rewards	12 d
...	
Likewise paid to musicians at the Purification	2 s
Likewise paid to a piper	12 d
...	

CUJ ***Commissary's Court Book*** CUA: Comm. Ct. II.4
f 42*

Personal replies of William Bird to the positions and articles of a matter or an allegation given *ex parte* William Gibbon in a case of injury moved by the said Gibbon against the aforesaid William Byrd, made on the sixth day of July in the year of the Lord 1590 before Master William Revell, LLB, surrogate of the venerable man, Master Thomas Legge, LLD, commissary of the University of Cambridge, etc, in the upper chamber of the said lord surrogate within Trinity Hall, Cambridge, in the presence of me, John Smithe, notary public, etc.

.1. To the first article he replies that he does not believe anything contained in this article to be true.

.2. To the second article he replies that he does not believe anything contained in this article to be true.

.3. To the third article he replies that he believes the things contained in this article to be true.

.4. To the fourth article he replies that he does not believe anything contained in this article to be true.

.5. To the fifth article he replies that he does not believe anything contained in this article to be true.

.6. To the sixth article he replies that the things confessed by him before are true, etc; and that he believes the things (which were) believed by him and does not believe the things (which were) not believed by him; and that he does not believe otherwise.

.7. To the seventh article he replies that he does not believe this article to contain in it truth in any particular.

The sign of William Bird: WB

...

ff 44v–5v*

Depositions of the witnesses produced *ex parte* William Gibbon upon the positions and articles of a matter or an allegation given *ex parte* the said Gibbon in a case of injury moved by him against William Bird, made on the fifth day of September in the year of the Lord 1590 before Master Thomas Legge, LLD, commissary of the gracious University of Cambridge, etc, in his upper chamber within Gonville and Caius College, Cambridge, in the presence of me, John Smithe, notary public, etc.

Richard Walker of Cambridge in the county of Cambridge – formerly a chamberlain at the sign of the Falcon in the aforesaid city of Cambridge – where he has stayed for about half of the last year past, before (which) (he was) at Newmarket in the county of Suffolk for the space of one year ⌜or thereabouts⌝ and earlier at Cambridge aforesaid for the space of two years or thereabouts, born at Langham in the county of Norfolk, twenty years of age or thereabouts, of a free condition, as he says, having been examined as the first witness in this case, deposes as follows, that is:

.1. To the first article he deposes *(English)*. And that otherwise he does not know how to depose.

.2. To the second article he does not know how to depose.

.3. To the third article he deposes *(English)*. And otherwise he does not know how to depose.

.4. To the fourth article he does not know how to depose, but submits himself to the law.

.5. To the fifth article he does not know how to depose.

.6. To the sixth article he deposes that the things deposed by him before are true, etc, and that otherwise he does not know how to depose.

.7. To the seventh article he does not know how to depose but he submits himself to the law.

(signature of Richard Walker)

John Andrewe, minstrel, of Cambridge in the county of Cambridge, where he has stayed [for the period] without interruption from the

feast of Easter last past, (and) earlier at Bradenham in the county (of) Buckingham with the honourable man, the lord of Windsor, for the space of four years or thereabouts, born at Walthamstow in the county (of) Essex, twenty-two years of age or thereabouts, of a free condition, as he says, having been examined as the second witness in this case, deposes as follows, that is:

.1. To the first article he deposes in the affirmative *(English)*. And otherwise he does not know how to depose.

.2. To the second article he deposes in the affirmative.

.3. To the third article he deposes *(English)*. And that otherwise he does not know how to depose.

.4. To the fourth article he deposes that he submits himself to the law and that otherwise he does not know.

.5. To the fifth article he does not know how to depose.

.6. To the sixth article he deposes that the things deposed by him before are true, etc, and that otherwise he does not know how to depose.

.7. To the seventh article he deposes in the affirmative.

The sign of John Andrew

...

1590–1
King's College Mundum Book 19.4 KCA
nf *(Christmas term) (Fees and rewards)* [f 1]

...

Likewise paid to the earl of Derby's trumpeters in rewards on the feast of the Epiphany — 3 s 4 d

Likewise paid to Gibon, the musician, on the feast of the Purification — 2 s

...

Likewise paid in rewards to three trumpeters on Shrove Tuesday — 2 d

...

CUJ *Allegations of William Bird against William Gibbons*
CUA: V.C. Ct. I.72 (6.9)
single sheet*

Before you, the honourable man Master Robert Some, professor of sacred theology of the gracious university of Cambridge, vice-chancellor, or any other judge whomsoever competent in this matter, the party of the honest man William Birde of Cambridge against William Gibbons, son of *(blank)* Gibbons of the aforesaid Cambridge and also against any other person lawfully coming before you in judgment on behalf of the same (William Gibbons), by summary means, for all better and more efficacious, etc, also for the purpose of the benefit of law, (its) effect, etc, states, alleges, and in these writings deposes article by article in law as follows, that is,

1 First, *(English)* in the month of November in the year of the Lord 1590 instant and on the twenty-first day of the aforesaid month of November, between the hours of 3:00 and 4:00 am of the same day – nevertheless, that party (*ie*, that of William Gibbons) deposes another day and another hour – *(English)* – nevertheless, that party deposes another period of time – and (that party) pleads that another deed or some other deeds of the aforesaid William Gibbons occurred and was/were done against the aforesaid William Birde at the time and place aforesaid. And he deposes (concerning these facts) jointly (and) severally, and concerning any (of them) (that they are true).

2 Likewise that the said William Birde estimates the aforesaid injury at the value of 40 s of legal English money and he would not wish to be paid the sum of 40 s of the same money in order that he might endure an injury of this kind, but he would rather lose the sum of 40 s of the same money from his own goods than suffer the aforesaid injury. And he deposes as above.

3 Likewise that the same William Birde was and is of the aforesaid Cambridge and a household servant or common servant of the university of Cambridge and by this (same) pretext and by reason of the aforementioned facts and due to other causes the said William Gibbons was and is a subject of, and subject to the jurisdiction of, the lord vice-chancellor of the university of Cambridge. And he deposes as above.

4 Likewise that each and every one of the aforementioned matters had been and is true, public, well-known, manifest, and also recognized; and concerning and about the same common talk and repute flourished

and now flourish in the aforesaid Cambridge and in other places neighbouring and surrounding the same. And he deposes as above.

Wherefore, an oath having been made, etc, the party of the same William Birde seeks that right and justice be done and effectively served on his behalf in each and every one of the aforementioned points concerning these matters by you and your definitive decision or your final decree, lord Judge aforesaid, together with the expenses incurred and to be incurred on his behalf in this matter. Deposing the aforementioned and seeking that (the aforesaid) be done jointly and severally, not constraining himself, etc, but as much, etc, by benefit of law, etc, by humbly petitioning your office, lord Judge aforesaid.

CUJ ***Commissary's Court Book*** CUA: Comm. Ct. II.4
ff 45v–6v*

...

The fourteenth of December 1590

John Martyn, chamberlain, of Newmarket in the county of Cambridge, *(English)* where he has stayed for the space of the last two months past (and) earlier at Cambridge in the aforesaid county of Cambridge for the space of ten years or thereabouts, born at Hadleigh in the county of Suffolk, twenty years of age or thereabouts, of a free condition, as he says, examined as the third witness in the case, deposed as follows, that is:

.1. To the first article he deposes *(English)*. And otherwise he does not know how to depose.

.2. To the second article he deposes that he believes the things contained in this article to be true and otherwise he does not know for certain how to depose.

.3. To the third article he deposes *(English)*. And that otherwise he does not know how to depose.

.4. To the fourth article he deposes that he does not know how to depose but he submits himself to the law in this regard.

.5. To the fifth article he does not know how to depose.

.6. To the sixth article he deposes that the things deposed by him before

are true, etc, and that he believes the things which were believed by him and otherwise he does not know how to depose.

.7. To the seventh article he deposes that he believes the things contained in this article to be true and otherwise he does not know how to depose.

(signature of John Martyn)

f 66v

...

The personal replies of William Gibbon of Cambridge to the positions and articles of the bill of exceptions given elsewhere *ex parte* William Bird in a cause of injury moved against the same William Bird by the aforesaid William Gibbon, made on the third day of February in the year of the Lord according to the reckoning (of the English church) 1591 before Master William Revell, LLB, duly constituted surrogate of Master Thomas Legge, LLD, commissary of the University of Cambridge, etc, in the upper chamber of the said lord surrogate within Trinity Hall, Cambridge, in the presence of me, John Smithe, notary public, etc.

.1. To the first article he replies that he submits himself to the law and that otherwise he does not believe anything contained in this article to be true.

.2. To the second article he replies that he does not believe anything contained in the article to be true.

.3. To the third article he replies that he believes *(English)*. And that otherwise he does not believe anything contained in this article to be true.

.4. To the fourth article he replies that the things confessed by him before are true, etc, and that he believes the things (which were) believed by him and does not believe the things (which were) not believed by him. And that otherwise he does not believe anything contained in this article to be true.

The sign of William Gibbon

1591–2
King's College Mundum Book 19.5 KCA
nf *(Michaelmas term) (Fees and rewards)* [f 1]
...
Likewise paid to Gibbon, the musician, on the feast of the Purification 2 s

(Christmas term)
Paid to trumpeters of various noblemen 3 s 4 d
...

(Annunciation term)
Paid to musicians from Pontefract 12 d
...

1592–3
King's College Mundum Book 19.6 KCA
nf *(Christmas term) (Necessary expenses)* [f 3]
...
Likewise paid to Wharton for 600 and a half (of a hundred) (feet) of inch-board at 8 s 8 d (per 100 feet) and for 50 at 4 s for the °comedy° £3 4 d
Likewise to the same for ten pair of studs for the same purpose 10 s
Likewise paid for reed (*possibly* some reeds, *ie, for the floor ?*) 12 d
Likewise paid for expenses of plays above and beyond the £7 10 s received from the bachelors as appears in the bill £9 4 d
...

nf *(Michaelmas term) (Fees and rewards)* [f 1]

First, paid to a piper 12 d
...
Likewise paid to Gibbons on the queen's festival 2 s
...

(Christmas term)
Likewise paid Gibbons on the feast of the Purification 2 s
...
Likewise paid to the earl of Essex's trumpeter 12 d
...

(Annunciation term)
Likewise paid to Gibbons on the feast of the Annunciation 2 s
...

1594–5
King's College Mundum Book 20.2 KCA
nf* *(Christmas term) (Necessary expenses)* [f 2v]
...
Likewise paid to Thornefe for a supper for noblemen on the third day of February beyond (what was available in) the store as appears in the bill £25 6 s 8 d
...
Likewise paid for the expenses of comedies beyond £5 received from the minor bachelors as appears £29 16 d

[f 3]
...
Likewise paid for two suppers for doctors at the time of the comedies as appears £6 3 s 9 d
...

nf *(Michaelmas term) (Fees and rewards)* [f 1]
...
Likewise paid to Master Gibbons, the musician, on the coronation feast of the lady queen 6 s 8 d
...
Likewise paid to musicians on the feast of the Purification 2 s
...

1595–6
King's College Mundum Book 20.3 KCA
nf *(Christmas term) (Necessary expenses)* [f 2]
...
Likewise paid for nine haircloths hired for the comedy 9 s
...

nf *(Michaelmas term) (Fees and rewards)* [f 1]
...
Likewise paid in rewards to six trumpeters 3 s 4 d
...
Likewise paid to Gibbins on the queen's festival 2 s 6 d
...

nf *(Christmas term) (Repairs in Cambridge)* [f 2]

First, paid to Peere and a servant working in the hall about the stages for 2 days 4 s
Likewise paid for three workmen about the same task 3 s
...

CUJ ***Complaint concerning a Bearbaiting at the Elephant***
CUA: V.C. Ct. I.74
f 4* *(14 June)*
...
The office of the lord (vice-chancellor) against the aforesaid Knightes at the promotion of the senior proctor

Because it appeared from the account and testimony of the senior proctor that after several days had passed *(English)*, he therefore condemned the aforesaid Knightes to pay the sum of forty shillings of lawful English money to the use of the university according to the tenor of the statutes of the same together with the ordinary expenses (of the court). And he turned him (*ie*, Knightes) over to (the proctor?) for execution (of this sentence) until he fully pays the aforesaid sum of 40 s together with expenses.

CUJ ***Acta Curiae*** CUA: V.C. Ct. I.3
ff 109v–10* *(Saturday, 28 August)*
...
Office of the lord (vice-chancellor) against Brigit Edmunds, wife of John Edmunds, Jr, of Cambridge, MA, of the parish of St Botolph in the same place

(English)
And because the said Brigit Edmunds was and is a person enjoying the privileges of the gracious university of Cambridge, this business has been and is being made known and signified to the aforesaid lord vice-chancellor, together with a copy of the aforesaid detection by the official of the lord archdeacon of Ely, before whom the said Brigit has previously appeared and refused the jurisdiction of the said lord official. Therefore, a decree is being issued by the aforesaid lord vice-chancellor for the said Brigit Edmunds to appear at those, etc, and to reply to the aforesaid article or the aforesaid presentment. On which, etc, the said Brigit appeared in accordance with the warning given her by Benjamin Prime, bedell. When the aforesaid article was charged

against the aforementioned Brigit Edmunds, the same Brigit denied that the aforesaid article and the things contained in the same was or were true. Thereupon the lord (vice-chancellor) ordered the same Brigit Edmunds to clear herself by the compurgation of six of her honest neighbour women of the parish of St Botolph of the aforesaid town of Cambridge or partly of the same parish and partly of the neighbouring parish nearest to the same on Monday next coming at 9:00 am on the same day in the chamber of the aforesaid lord vice-chancellor, and he decreed that all objectors, if there were any, etc, must appear at that time and place in the presence of the said Brigit Edmunds.

The office of the lord (vice-chancellor) against William Covyll, STB, fellow of Queens' College, Cambridge.

For the cause written immediately above. And because the aforesaid Master William Covyll was and is a bachelor of sacred theology and a fellow of Queens' College, Cambridge and a person possessing the liberties and enjoying the privileges of the aforesaid gracious university of Cambridge, this sort of business has been and is being made known and signified to the lord vice-chancellor by the official | of the lord archdeacon of Ely. Wherefore a decree is being issued by the aforesaid lord vice-chancellor to Master William Covyll to appear at those, etc, to reply to the aforesaid article or the aforesaid presentment. On which, etc, the said Master William Covyll appeared in accordance with the warning made to him in the form of an article (*or* article by article) by Master Brooke, bedell. When the aforesaid article had been charged against the same Master William Covyll, the same William Covyle denied that the same article was true. Wherefore the lord (vice-chancellor) ordered the same William Covyle to clear himself by the compurgation of six of his honest neighbour men, that is, of clerics living within the aforesaid university of Cambridge, if it can conveniently be done, or of clerics for the greater part at least or of resident graduates of the aforesaid university of Cambridge not dwelling in places far from it, on Monday next coming at 9:00 am of the same day in the chamber of the aforesaid lord vice-chancellor in his aforesaid chamber. And he decreed that a public announcement of it should take place in the parish church of St Botolph of the aforesaid town of Cambridge on the next day (*ie*, Sunday, 29 August) at time of divine service at morning prayer and that whatever objectors there may be must appear at that time and place to make objection against the said William Covyll and his compurgators or (against) the

manner or form of his aforesaid compurgation if they think they have any such interest in it in the presence of the said William Covyll.

ff 116–16v* *(30 August; afternoon session)*
(Challenge to compurgators Montaigne and Crowfoote)

...Besides the aforesaid John Edmunds, Jr objected against the aforesaid Master Covill *(English)*. |
And upon this charge and to prove that the same is true, the said John Edmunds, Jr produced as a witness the aforesaid Master George Mowntayne. This Master Mowntayne, having been sworn by the aforesaid vice-chancellor to an oath by touching (the Gospels), etc, to tell the truth in this matter, by virtue of his aforesaid oath deposed in the negative *(English)*

Second objector

Then the aforementioned Brigit Edmunds objected or made exception against the aforesaid Master George Mowntayne and against the aforesaid Master John Crofoote, two of the aforesaid compurgators, just as is contained in two little sheets of paper already shown by John Edmunds her husband, of which (sheets) a true copy follows, that is: *(English)*.

ff 119v–20v* *(6 September; afternoon session) (Testimony of John Fletcher)*

...

John Fletcher, witness

Then John Edmunds, Jr produced as a witness John Fletcher of Ware, whose arrival the same John Edmunds, Jr has been awaiting for a long time, once the household servant of the same John Edmunds, Jr, fourteen years of age or thereabout. At the request of the said John Edmunds, the lord (vice-chancellor) swore him to a corporal oath by touching (the Gospels), etc, to tell the truth about the things to be asked him. This John Fletcher, having been asked *(English)*, said by virtue of his aforesaid oath *(English)*. Then the same John Fletcher having been asked *(English)*, the said John Fletcher by virtue of his aforesaid oath deposed *(English)* |. He says that he did not see *(English)*. Then, after a conversation took place between the aforesaid Masters John Edmunds, Jr and Covyll about comedies and especially about the comedy called commonly *The Comedy of Fatum (English)*, the same Master John Edmunds, Jr showed some other sheet of paper, saying as follows, or to a like effect, that is, *(English)* the said Master John Edmunds said *(English)*....

1596–7
King's College Mundum Book 20.4 KCA
nf *(Christmas term) (Fees and rewards)* [f 1]
...
Likewise paid to Gibbins for music on the feast of the Purification 2 s 6 d
Likewise for the lady queen's trumpeters 20 d
...

[f 1v] *(St John the Baptist term)*
...
First, paid to musicians at commencement time 6 d
...

1598–9
King's College Mundum Book 20.6 KCA
nf *(Christmas term) (Necessary expenses)* [f 2v]
...
Likewise paid for the expenses of the comedy beyond the £13 6 s 8 d received from the fellows for two dinner parties, that is, for the Ash Wednesday dinner and the dinner for the latter (graduands) as appears on the bill £6 12 s 11 d
...

nf *(Michaelmas term) (Fees and rewards)* [f 1]
...
Likewise paid to the musicians on the lady queen's festival 3 s 4 d
...
Likewise paid to the trumpeters at Christmas 3 s 4 d
...
Likewise paid to the musicians for their fee 3 s 4 d
...

1599–1600
King's College Mundum Book 21.1 KCA
nf *(Michaelmas term) (Fees and rewards)* [f 1]
...
Paid to the musicians on the lady queen's festival 2 s 6 d
...

(Christmas term)
Paid in rewards for trumpeters 2 s 6 d
...

[f 1v]

Paid to the musicians for their fee on the feast of the Purification 2 s
...
Paid in rewards to trumpeters on the feast of Pentecost 2 s
...

A ***Thomas Fuller, Outline History of the University*** JEL: R.2.5
opening 29*
...
Club Law: a very festive play, given to (an audience of) academics laughing hard and townsmen vainly pained.
...

1600–1
King's College Mundum Book 21.2 KCA
nf* *(Michaelmas term) (Necessary expenses)* [f 1]
...
Likewise paid to Gibbins for music on the lady queen's festival 2 s 6 d
...

nf* *(Christmas term) (Fees and rewards)* [f 1v]

First, paid to trumpeters coming in from outside on the eves of Purification 2 s 6 d
...
Likewise paid to the musicians for their fee on the founder's festival 3 s 4 d
...

(Annunciation term)
Paid to trumpeters 12 d
...

1601–2

CUJ ***Acta Curiae*** CUA: V.C. Ct. I.5
ff 221v–3* *(3 December)*

...

...*(English)*The same Thomas Gifforde, BA, and Master Iohnson of Trinity are obligated by a bond to the chancellor, masters, and scholars of the aforesaid university of Cambridge to the amount of £20, the same Sir Gifforde and Master Iohnson (being bound) to the amount of £10 of lawful, etc, respectively on condition that the said Gifforde will personally appear when he has been called to reply to the charges made against him.
And on the eighteenth of December 1601, the said Gifforde obligated himself to the amount of £20 and Master Robertes of Trinity similarly obligated himself to the amount of £10 of lawful, etc, respectively, by a bond to the chancellor, masters, and scholars of the aforesaid university of Cambridge on condition that the same Gifforde will personally appear in his proper person on the next court day before the next Ash Wednesday to fulfill the aforesaid bond, and that meanwhile he will keep the peace towards our now lady queen, Elizabeth, and all her people.
And on the twelfth of February 1601, he appeared. And when the peace bond has been discharged and 4 s 10 d have been paid for (court) expenses, he is dismissed.

Sir Adams *(blank)*

Sir Butler *(blank)*

(blank) Gonell of Trinity appeared. He confesses *(English)*. The lord (vice-chancellor) warned the same Gunnell to appear a week from the morrow, that is, on Friday the eleventh day of December instant, to hear the further will of the lord in this business. And on the eleventh of December 1601, the lord bound over this case until the next court day. |
And on the eighteenth of December 1601, Gonell did not appear, although he was summoned. The lord expects him on the next court day before the next Ash Wednesday to fulfill the aforesaid order.
And on the twelfth of February 1601, after a summons had been issued for the aforesaid Gonell, who did not appear, the lord decreed that after the court expenses, that is, 2 s 2 d, had first been paid the said Gonell would be dismissed.

(blank) Chute of Trinity appeared. It is alleged *(English)*.
Chute confesses *(English)*. The lord warned him to appear a week from the morrow, that is, on Friday the eleventh day of the month of December instant, to hear the further will of the lord in this case.
And on the fourth of December 1601, Master Hill of Trinity obligated himself by a bond to the amount of £10 of lawful, etc, to the chancellor, masters, and scholars of the university of Cambridge on condition that the aforesaid Chute will personally appear two weeks from that day, that is, on Friday the eighteenth of December instant, to fulfill the aforesaid bond.
And on the eighteenth day of December, Chute did not appear, although he was summoned. Master Robertes of Trinity obligated himself by a bond to the amount of £10 of lawful, etc, to the aforesaid chancellor, masters, and scholars that the said Chute will personally appear on the next court day before the next Ash Wednesday to fulfill the aforesaid bond.
And on the twelfth of February 1601, Chute appeared, and the lord decreed that the said Chute will pay 30 s *(English)* for the expenses of the suit, etc, in the presence of Masters Billingsley, Binlesse, and Burton of John's accepting the aforesaid promise.
(blank) Collins of Trinity appeared and confessed *(English)*. The lord warned him to appear a week from the morrow, that is, on Friday the eleventh day of December instant, to hear the further will of the lord in this business.
And on the eleventh of December 1601, the lord bound over the case *in statu quo* to the next court day.
And on the eighteenth of December 1601, Collins did not appear, although he was summoned – the same Collins is a poor man, etc. The lord expects the same Collins on the next court day before the next Ash Wednesday to fulfill the aforesaid order.
And on the twelfth of February 1601, after a summons was issued for the said Collins, who did not appear, the lord decreed that after the court fees, that is, 2 s 2 d, had been paid, the said Collins would be dismissed.
(blank) Leedes of Trinity appeared and confessed *(English)*. The lord warned the said Leedes to appear a week from the morrow, that is, on Friday the eleventh day of December instant, to hear the further will of the lord in this business.
And on the fourth of December 1601, Master Cropley of Trinity obligated himself by a bond, etc, to the amount of £5 of lawful, etc, to the chancellor, masters, and scholars of the university of Cambridge on the condition that the aforesaid Leedes will personally appear two

weeks from that day, that is, on Friday the eighteenth day of December instant, to fulfill the aforesaid bond.
And on the eighteenth of December 1601, Master Cropeley of Trinity obligated himself anew by a bond, etc, to the sum of £5 of lawful, etc, just as above, that the same Leedes will personally and in his proper person appear on the next court day before the next Ash Wednesday to fulfill the aforesaid bond.
And on the twelfth of February 1601, Leedes appeared and the lord decreed that Leedes will pay another 30 s *(English)* in the presence of Masters Billingsley, Binlesse, and Burton of John's, who accepted the aforesaid promise.

(blank) Aldred of Trinity *(blank)*

(blank) Rogers of Trinity *(blank)*

(blank) Belwood of Trinity: the lord ordered the said Belwood to appear a week from Friday, that is, on the eleventh day of December instant, to reply to the charges made against him.
(blank) Bradley of Trinity appeared. He says *(English)*.

(English)

Daniel Bell of John's appeared, *(English)*. The same Bell was obligated to the amount of £5 and Master Billingsley of John's was obligated also to the amount of £5 of lawful, etc, respectively, by a bond to the chancellor, masters, and scholars of the university of Cambridge on the condition that the said Bell will appear when he has been called to answer the charges made against him.
And on the eighteenth of December 1601, Master Billingsley of John's obligated himself anew by a bond to the amount of £5 of lawful, etc, just as above, that the said Daniel Bell will personally and in his proper person appear on the next court day before the next Ash Wednesday to fulfill the aforesaid bond.
And on the twelfth of February 1601, Bell did not appear although he was summoned. Master Billingsley certified that the said Bell was so sick that for these, etc, he cannot conveniently appear without endangering his health. Therefore the lord expects the said Bell on the next court day.
And on the nineteenth of February 1601, the same Bell appeared. The lord warned him to appear on the next court day at the consistory. In the presence of Bell.

And on the twenty-sixth of February, Bell appeared in the consistory. *(English)*

ff 223v–4v* *(11 December)*

Sir Thomson of John's: Master Iohnson of Trinity petitioned that the said Thomson be obligated for his personal appearance at a time and place to be assigned by the lord to reply to charges made against him.

And on the eighteenth of December 1601, the said Sir Thomson appeared in the consistory etc. Master Robertes of Trinity alleged against him *(English)* in the presence of Thomson denying that the aforesaid allegations were true. Thereupon Master Robertes produced as witnesses upon the aforesaid allegations Thomas Bullocke of Trinity, John Barrye, Thomas Edwards, Henry Crooke, and Thomas Belwood. The lord admitted them as witnesses at the petition of Master Robertes inasmuch, etc, (and) he charged them by a corporal oath to depose faithfully, etc, and he warned them to undergo questioning at once. And immediately the lord examined them, that is, one after another at that time, and then he examined them separately. They deposed as follows.

Thomas Bullocke, examined first, deposes *(English)*.

John Barrie, the second witness, seventeen years of age, deposes *(English)*.

Thomas Edwards, the third witness, nineteen years of age, deposes *(English)*.

Henry Crooke, the fourth witness, deposes *(English)*.

Thomas Belwood, the fifth witness, deposes *(English)*.

When this had been done, the lord decreed that the aforementioned Sir Thomson would be kept securely until he was obligated together with a suitable guarantor for his personal appearance to hear the further will of the lord in this case.

And at once the said Thomson obligated himself to the amount of £10 and Master Burton of John's also obligated himself to the amount of £10 of lawful, etc, respectively, by a bond to the chancellor, masters,

and scholars of the university of Cambridge on the condition that the said Sir Thomson will personally and in his proper person appear on the next court day before the next Ash Wednesday coming to fulfill the bond written above.

And on the twelfth day of February 1601, the said Thomson appeared in the consistory, etc, and the lord decreed that if the said Thomson paid the fees owing to the court he would be dismissed.

(English)

...

1603–4

CUF ***University Audit Book*** CUA: U.Ac. 2(1)
p 391

...

Likewise, (money was) paid to Doctor Mountagne for the privy seal against stage players and bearwards, etc. 12 s
Likewise, (money was) paid to the royal pipers. 6 s

...

1604–5

CUS ***Letters Patent from James I to the University*** PRO: C66/1652
mbs 33–4* *(4 March)*

...And since the Lord Henry III, once king of England, our predecessor, granted by his letters patent bearing the date 24 July in the fifty-fourth year of his reign to the masters and scholars of Cambridge University aforesaid that no tournaments, joustings, jousts, or tourneys mentioned in the same letters patent would take place thereafter in the aforesaid town or for five miles round about just as more plainly is clear and apparent through the same letters patent, we by our fuller favour, certain knowledge, and free volition prohibit and forbid by the present (document) for ourselves, our heirs and successors any plays or scenes of actors; feats of rope-walkers, acrobats, (or) athletes; baitings of bears or of bulls; tricks and frivolities of jesters or those who carry about puppets; or in short other contentious contests or time-wasting spectacles of any kind usually presented or shown to the people for gain, from being offered or exhibited from now on within the aforesaid town or within five miles from the same, and both on our behalf and that of our heirs and successors in perpetuity we grant full power and authority to the said

chancellor, masters, and scholars, and to their successors by the present (document) personally (or) through their officers or servants to inhibit and repel each and every person who hereafter attempts thus to offer and exhibit some or any one of the aforesaid within the aforesaid bounds and immediately to expel and send away persons of this kind beyond their precinct and jurisdiction (and) also to imprison the disorderly or disobedient at their good pleasure. And that it might be known how unworthy of the sophistication and seriousness of academics we consider these trifles, or rather these corrupting influences upon their morals, we prohibit and forbid on our behalf and that of our heirs and successors by the present (document) the said chancellor, vice-chancellor, or his deputy for the time being from licensing such things hereafter within the aforesaid town for five miles round about or from tolerating (them) by tacit consent....

1605–6

CUJ ***Commissary's Court Book*** CUA: Comm. Ct. II.13
f 107v *(rev)*

Let all men know by the present (bond) that we, Thomas Greene, gentleman of the city of London in the county of Middlesex, and John Duke, gentleman of the same county and city, are bound and firmly obligated to the chancellor, masters, and scholars of the gracious university of Cambridge to the amount of £20 of good and lawful English money, to be paid to the same chancellor, masters, and scholars, their successors, or their lawful attorney. We firmly obligate ourselves, our heirs and executors, and each one of us individually to make this payment wholly and in its entirety, properly, and faithfully by the present (bond), sealed with our seals, given on the twenty-fourth day of the month of July in the fourth year in England, France, and Ireland, and in the thirty-ninth year in Scotland, of the reign of our Lord James by the grace of God of England, Scotland, France, and Ireland king, defender of the faith, etc: 1606. *(English)*

1606–7

King's College Mundum Book 22.2 KCA
nf *(Annunciation term) (Necessary expenses)* [f 2v]

...
Likewise paid to Sir Fletcher for various things for the comedy (*or* comedies) as it appears 45 s 2 d

nf *(Fees and rewards)* [f 1]

...

Likewise paid to the musicians on the lord king's (holiday), the fifth of November 2 s 6 d

...

(Christmas term)

Likewise paid to the musicians on the feast of the Purification 2 s 6 d

...

[f 1v]

...

Likewise paid to the trumpeters of the lord king 12 d *(English)*

...

nf *(Annunciation term) (Repairs in Cambridge)* [f 2]

...

Likewise paid for the repair of various windows, both in the fellows' bedrooms and in the common hall and parlour, broken at the time of the English comedies, beyond the 36 s 8 d received by the agency of master vice-provost 4 s 10 d

...

CUJ ***Acta Curiae*** CUA: V.C. Ct. I.37
ff 17–18* *(27 February)*

Purely *ex officio* proceeding of the lord (vice-chancellor) against John Wooley in a cause or on the business of correction

On which, etc, the said Wolley appeared. Robert Forester and John Treve also appeared. They, having sworn a corporal oath, affirmed by virtue of their oaths *(English)*. Wherefore the lord (vice-chancellor), rendering his decision in this case, condemned the said Woolley according to the ordinance or decree promulgated elsewhere in this regard on the twenty-third day of the month of February 1607 and decreed that the said Woolley would remain and be securely kept in the Tolbooth until next Saturday. And at the twelfth hour he will sit in the public market near *(English)*.

William Wallis son of widow Wallis of Cambridge confessed *(English)*

From 12 o'clock to 2 o'clock

Michael Dore, servant of Mr Frohogg of Cambridge, tailor, was also detected by the oath of Robert Forester *(English)* and also by his own confession he confessed.
(English).

expelled

William Tayler, scholar of Emmanuel College, was detected by the lord (vice-chancellor) *(English)* confessed *(English)*. Wherefore (it was) decreed *(English)*. Wherefore (it was) decreed *(English)* and he expelled him and dismissed him from this university.

(blank) Plumme of Trinity College confessed *(English)*. Wherefore he is condemned to pay 10 s *(English)*.

Richard Trott is detected *(English)*: he confesses *(English)*. It was decreed that he is to be punished according to the ordinance issued, that is, *(English)*.

Expelled

(blank) Stubbes ⌜of Trinity⌝ is detected by Needam, Trott, and Dorrington *(English)*. And (the vice-chancellor) issues a decree by ways and means for the same Stubbes to be produced by one o'clock today, at which day, etc, Prime certified that he himself had executed the said decree by ways and ⌊ means according, etc. Wherefore, an oath having been made, etc, and the aforesaid Stubbes, who did not appear, having been called, etc, the lord (vice-chancellor) pronounced him contumacious and decreed in the matter of punishment that the process should go forward in this cause according to the laws and the exigency of the law in this regard. And at once in the matter of the punishment of the contumacy of the said Stubbes, the lord (vice-chancellor) produced as witnesses Richard Dorrington, Nicholas Needam, (and) Richard Trott, scholars of Trinity, who all deposed, having been sworn with a corporal oath, *(English)*. Wherefore the lord (vice-chancellor), in the matter of the punishment of his contumacy, expelled him from the university. °And afterwards the said Stubbes appeared personally, that is, on 21 April 1607, and was absolved by the lord assistants of the lord vice-chancellor.°

John Brookes, tailor, the servant of Kenadi (the) tailor, is detected *(English)*, he confesses *(English)*. It is decreed as above against Dore.

Richard Dorrington of Trinity was detected *(English)*. And the lord (vice-chancellor) and the remaining assistants referred the nature of his

fault to the honourable man, Master Doctor Nevell, master of the same college.

Richard Cole, the servant of Peere (the) carpenter, confesses *(English)*. It was decreed *(English)* as above.

Francis Carter of Clare Hall on the deposition of James Mase confessed *(English)*. It was decreed that he (was) *(English)* as above *(English)*.

Scrogges is bound over until another time and Mr Reeding gave a guarantee that he would appear when he was called.

...

1611–12

CUJ ***Acta Curiae*** CUA: V.C. Ct. I.7
f 198v* *(28 February)*

...

The office of the lord (vice-chancellor) against Clarke, a constable. Clarke appeared. The lord committed him to safe keeping until he is bound by guarantors for (his) good behaviour, because when the lord sent by his household servant, Francis Baker, on the twenty-fourth day of this month an order *(English)*. Francis Drake swore a corporal oath to the truth of the aforementioned. And afterwards (Clarke) himself with Thomas Jeffere of Cambridge and *(blank)* of the same, and each of them individually, are bound to the chancellor, masters, and scholars of this university for £10 on condition that the said Clarke will keep good behaviour toward the lord king and all his people and that he will appear before the lord vice-chancellor whenever he has been required to.

CUJ ***Acta Curiae*** CUA: V.C. Ct. I.7
f 201 *(6 March)*

The sole office of the lord (vice-chancellor) against these scholars following
(Against) Sir Audely of Christ's it is charged *(English)*. He acknowledges *(English)*.

Master Sydall gave £3 as a guarantee for the appearance of Sir Audley whenever his appearance is requested

(Against) John Thrower of Benedict it is charged *(English)*. He appeared and acknowledges *(English)*.

(Against) Townsende of Benedict: a like charge is made against the same and he acknowledges *(English)*, and a like sentence is decreed and carried out against him as against Thrower.

(Against) Robert Smyth, the household servant of Leonard Glascocke: since he did not appear when he had been called, *(English)* in the presence of Masters Sanders, Prime, and Tillet.
...

1612–13
King's College Mundum Book 23.2 KCA
nf *(Michaelmas term) (Necessary expenses)* [f 1v]
...
Paid to the musicians on the fifth of November 2 s 6 d
...

nf *(Christmas term) (Fees and rewards)* [f 1v]
...
Paid to the musicians on the feast of the Purification 2 s 6 d
Paid to the same on the wedding day of Lady Elizabeth 3 s 4 d
...
Paid to the trumpeters at the arrival of the princes 3 s 4 d
...

[f 2]
...
Paid to the musicians on the feast of the Annunciation 2 s 6 d

CUM ***Memorandum concerning Royal Visit*** GCL: 73/40
f 236*

The Count Palatine's speech

We thank you for your rejoicing at our arrival at this distinguished university and for your receiving of us with such great hospitality. We beg each and every one of you to be persuaded of our kindly feelings toward you.

I am happy to have achieved something which I have wished for greatly for a long time, namely to be allowed to travel about even this dwelling-place of the Muses and garland of the virtues, as well as among the other ornaments of the most illustrious realm of England. And I give thanks that you have shown yourselves to be gracious in receiving me, most punctilious in honouring me. The memory of your kindness and zeal for my visit will never perish in my heart: and I assure you that whatever resources or activities for adorning or aiding your Muses lie in my power are devoted to the cause of each and every one of you.

1613–14
King's College Mundum Book 23.3 KCA
nf *(Michaelmas term) (Fees and rewards)* [f 1]
...
Paid to the musicians on the fifth of November 2 s 6 d
...

[f 1v] *(Christmas term)*
...
Paid to the trumpeters in rewards on the tenth of January 2 s 6 d
Paid to the musicians upon hearing of the happy delivery of Lady Elizabeth, daughter of King James 2 s 6 d
Paid to the musicians on the feast of the Purification 2 s 6 d
...

(Annunciation term)
Paid to the king's trumpeters 5 s

[f 2] *(St John the Baptist term)*
...
Paid to the trumpeters 5 s
...

1614–15
King's College Mundum Book 23.4 KCA
nf *(Michaelmas term) (Fees and rewards)* [f 1]
...
Paid to the musicians on the fifth of November 2 s 6 d
...
Paid to the trumpeter 12 d
...

[f 1v] *(Christmas term)*

...

Paid to royal trumpeters in the presence of the king himself 30 s

...

Paid to the stranger musicians at the lodging around the time of the king's arrival 2 s

...

Paid to the musicians on the second of February 2 s 6 d

...

[f 2] *(Annunciation term)*

...

Paid to the musicians on the feast of the Annunciation 2 s 6 d

Paid to trumpeters of the royal ship on the twenty-first of April 3 s 4 d

...

Paid to Doctor Chatterton for the use of the university at the second arrival of the king £ 30

[f 2] *(St John the Baptist term)*

...

Paid to trumpeters of the earl (of) Suffolk on commencement day 3 s

...

Paid to trumpeters of the king 3 s 4 d

...

Letter from Francesco Quaratesi to Curzio Picchena
ASF: Fondo Mediceo del Principato, Filza 4192
single sheet *(23 February)*

...The King is leaving here tomorrow, and in twelve days he is going to Cambridge to make his first entry into the said place, where the students of that university have prepared comedies and other festivities for him, but from what I hear the Queen will not be going there....

1615–16
King's College Mundum Book 23.5 KCA
nf *(Michaelmas term) (Fees and rewards)* [f 1]

...

Paid to the town musicians on the fifth of November 2 s 6 d

...

[f 1v] *(Christmas term)*

Paid to musicians on the feast of the Purification 2 s 6 d
...

Paid to the town musicians on the twenty-fourth of March, that being the beginning of James' regnal year, 2 s 6 d, and the next day on the feast of the Annunciation, 2 s 6 d; in all 5 s
...

[f 2] *(St John the Baptist term)*
...
Paid to royal trumpeters 5 s
...
Paid to the trumpeters at commencement 2 s 6 d
...
Paid to the trumpeters at the fair 18 d
...

1616–17
King's College Mundum Book 23.6 KCA
nf *(Michaelmas term) (Necessary expenses)* [f 1v]
...
Likewise paid to the musicians on the fifth of November 2 s 6 d
...

[f 2] *(Annunciation term)*
...
Likewise for musicians on the twenty-fifth of March 2 s 6 d
...

nf *(Michaelmas term) (Fees and rewards)* [f 1]
...
Likewise for a trumpeter of Lord Evers 12 d
...

[f 1v] *(Christmas term)*
...
Likewise for musicians on the second of February 2 s 6 d
...

(Annunciation term)
Likewise for trumpeters of the earl of Essex 2 s
...

[f 2] *(St John the Baptist term)*
...
Likewise for trumpeters of my lord treasurer 5 s
...

1617–18
King's College Mundum Book 24.1 KCA
nf *(Michaelmas term) (Necessary expenses)* [f 1v]
...
Paid (to) the musicians on the fifth of November 2 s 6 (d)
...

nf *(Michaelmas term) (Fees and rewards)* [f 1]
...
Paid to trumpeters of the earl of Essex 2 s
...

[f 1v] *(Christmas term)*
...
Spent for trumpeters of Prince Charles 4 s
...
Paid to the musicians on the second of February 2 (s) 6 (d)
...

[f 2]
...
Paid to trumpeters of Lord Essex 2 s

(Annunciation term)
Paid to musicians on the feast of the Annunciation and on the twenty-fourth of March [when the regnal (year) begins] 5 s [6] d
...

[f 2v]
...
Paid to trumpeters of the duke of Lennox 2 s 6 d
...

(St John the Baptist term)
Paid to trumpeters [on the feast of St Peter] 4 s
...

1618–19
Corpus Christi College Chapter Book CCA
p 133 *(5 February)*
...
®Pipers' wages, 10 s
By consent of the chapter, the wages for university pipers is doubled in such a way that they should hereafter receive in all 10 s a year, although before they received only 5 s.
...

King's College Mundum Book 24.2 KCA
nf *(Michaelmas term) (Fees and rewards)* [f 1]
...
Paid to the musicians on the fifth of November 2 s 6 d
...

[f 1v] *(Christmas term)*
...
Likewise for musicians on the second of February 2 s 6 d
...

(Annunciation term)
Likewise for musicians for (their) fee 5 s
...

[f 2v] *(St John the Baptist term)*
...
Likewise for some trumpeter 12 d
...

1619–20
Corpus Christi College Chapter Book CCA
p 137* *(15 March)*
...
®Pension of university musicians
It is decreed by the master and the greater part of the fellows that the fellows and senior pensioners shall pay, each one, a shilling for the university musicians, to be paid annually at the time of the accounts, on this condition, that on one night of the year, whichever

the master and fellows decide upon, they shall provide a sample of their skill in playing and singing.

...

1620–1

King's College Mundum Book 24.3 KCA

nf *(Michaelmas term) (Fees and rewards)* [f 1]

...

Likewise spent for some trumpeters of the lord king 4 s

...

(Christmas term)

Paid to some trumpeters 2 s 6 d

...

Paid to the musicians on the twenty-fourth of March 2 s 6 d

...

[f 1v] *(St John the Baptist term)*

...

Spent for entertainers of the earl of Lennox at commencement time 3 s 4 d

...

Peterhouse Computus Roll PHA

single mb *(Payments within college)*

...

...And (they account) for 5 s for royal trumpeters....

...

(Wages and pensions)

...And (they account) for 16 d for a piper....

...

(External payments)

...And (they account) for 5 s for royal trumpeters....

1621–2

Corpus Christi College Chapter Book CCA

p 139* *(16 January)*

...

®Stage play In the presence of the master and seven fellows, the question was proposed whether anything in Sir Hull's stage play could reasonably

have offended the lord marquess of Buckingham. Each and every one replied that they did not consider that there was anything of the kind in that play. And Sir Hull, who was at that time appearing by summons before them, testified that he had not known why a hat (*or* a wig) was called 'Buckingham.'

®stage play

Stage plays

°inserted by consent of the chapter, 31 January 1622°

It was likewise decreed that no stage play which was written in English should be shown on stage except at Christmas time or on the eve or feast of the Purification ⌜or on the day before the eve⌝; nor should any stage play, whether written in Latin or in English, be shown on stage, or be put on or exhibited in any way, unless it has first been read ⌜or inspected⌝ and approved by the president, the dean, and the senior reader by their handwritten subscription, or that of two of them at least.

...

(13 February)

®Stage play

Likewise the question was proposed whether there was anything in Sir Brodrib's stage play that could reasonably have offended Lord Bacon of Verulam or in which an injury was done to him or spoken to insult him. Each and every one replied that they did not consider that there was anything of that sort in that play.

Likewise, given in alms } ...to pipers of the prince 6 s 8 d
...

King's College Mundum Book 24.4 KCA

nf *(Michaelmas term) (Fees and rewards)* [f 1]

...

Paid to the musicians on the fifth of November 5 s

...

(Christmas term)

Paid to the musicians on the feast of the Purification 2 s 6 d

...

Spent for the trumpeters of the prince 4 s

...

Paid to the musicians on the twenty-fourth of March, 2 s 6 d, and for the same again on the feast of the Annunciation, 2 s 6 d; in all 5 s

...

[f 2] *(St John the Baptist term)*

Paid to trumpeters of the duke of Lennox and other noblemen 5 s

...

1622–3

Corpus Christi College Chapter Book CCA

p 141* *(31 January)*

...

®stage play It was decided to change the decree about stage plays in the vernacular in such a way that it is permitted to put on such a play on the stage not only on the eve of the Purification of the blessed virgin Mary, but also on the day before the same eve.

...

(5 February)

In the presence of the master and nine fellows, it was decreed by consent of the master and six fellows that there shall be no dean hereafter at Christmas time, although the remaining three did not forbid (this practice) but (rather) restricted (it).

p 142*

Concerning the disturbance at Christmas time, in which Sir Elvered's eye was very seriously injured, it is adjudged as follows.

...

King's College Mundum Book 24.5 KCA

nf *(Michaelmas term) (Fees and rewards)* [f 1]

...

Paid to Morrice for the bonfire on the fifth of November 2 s 6 d

Paid to the musicians at that time 5 s

...

Likewise for trumpeters of Lady Elizabeth 6 s 8 d

...

[f 1v] *(Christmas term)*

...
Likewise for trumpeters of the duke of Lennox on the eighth of March 2 s 6 d

...
Paid to the musicians on the feast of the Annunciation of the Blessed Virgin 5 s

...

(Annunciation term)
Likewise for trumpeters of the lord king 6 s 8 d

...

[f 2]

...
Paid to trumpeters of the earl of Pembroke 3 s

...

Private Letter from William Beale to William Boswell PRO: SP15/43
f 1*

...But, sir, you ask for news. I shall tell you. A comedy is to be given very soon by our men from Jesus (College), and already all the stages/scenery are in their usual position. Two (other) comedies are to take place, for indeed there is also to be (one) by the Trinity men, written by Hacket and Stubs: charming, by heaven, and very witty men. Another, indeed, is to be hammered out and hatched by one Ward of Queens', a master of arts, of the arts of amusement!

...

1623–4
King's College Mundum Book 24.6 KCA
nf *(Michaelmas term) (Fees and rewards)* [f 1]

...
Likewise for the musicians at a solemnity for the return of Prince Charles from Spain, 6 s 8 d, and for the fifth of November, 5 s, in all 11 (s) 8 (d)

...

(Christmas term)
Likewise for the musicians on the feast of the Purification 2 s 6 d
...

[f 1v] *(Annunciation term)*
...
Likewise for trumpeters of some noblemen 2 (s) 6 (d)
...
Likewise for trumpeters 2 (s)
...
Paid to musicians on the twenty-fifth of March 5 s
...

[f 2] *(St John the Baptist term)*
...
Likewise for trumpeters of the most illustrious Prince Charles 5 (s)
...

1627–8
King's College Mundum Book 25.4 KCA
nf *(Michaelmas term) (Necessary expenses)* [f 1]
...
Likewise for Thomas Spirry for the bonfire on the fifth of November 2 (s) 6 (d)
Paid to Willmot the musician on the same day 5 (s)
...

nf *(Christmas term) (Fees and expenses)* [f 1v]
...
Likewise for trumpeters of the lord king 10 (s)
...
Paid to the musicians on the feast of the Purification 2 (s) 6 (d)
...

[f 2] *(Annunciation term)*
...
Paid to the musicians on the twenty-fifth and twenty-seventh of March 5 (s)
...

[f 2v] *(St John the Baptist term)*

Spent on trumpeters of the earl of Warwick at commencement time 5 (s)

...

CUJ ***Articles of Agreement concerning University Waits***
CUA: CUR 9 (Art. 10(2))
single sheet

Let all know by the present (writing) that we, Mary Wilmott of Cambridge, widow, the relict of Stephen Wilmott, late of Cambridge in the county of Cambridge, deceased; (and) John Browne, Edward Ketcham, William Pike, and William Tawyer, musicians, all of Cambridge aforesaid, are bound and strictly obligated to the chancellor, masters, and scholars of the gracious university of Cambridge to the amount of £100 of good and lawful English money, to be paid to the same chancellor, masters, and scholars, or to their lawful attorney, or their successors. To make this payment properly and faithfully we firmly obligate ourselves and each one of us (and) our heirs, executors, and administrators, and those of each one of us both collectively and for the whole amount, by the present (bond) sealed with our seals, given on the twenty-fourth day of the month of June in the year of the Lord 1628. *(English)*

1628–9

CUF ***University Audit Book*** CUA: U.Ac. 2(1)
p 580* *(Further charges)*

...

He also owes:
The money collected for the comedy (£)104 0 (s) 0 (d)

...

(Discharges of debt)

Paid to Master Vincent of Trinity for the expenses in the comedy, as appears in his bill 48 16 ⟨.⟩7
Likewise to Master Worlech as similarly appears 50 8 11
Likewise to Master Ramsey 2 0 0
Total of the discharge (of debt) in the comedy £101 5 s 6 d
Thus there remains (a surplus of) 2 14 6

...

p 581

...

(Thus there remains) from the money left over and collected from the comedy (£)2 14 (s) 6 (d) 0 (ob)

CUS *Decree concerning Student Conduct* CUA: CUR 44.1.149a broadsheet* *(22 November)*

...

14. On the feast of Christmas, no one shall go out of his college with lanterns or masks, nor with trumpets and drums....

1631–2

King's College Mundum Book 26.2 KCA

nf *(Michaelmas term) (Fees and rewards)* [f 1]

...

Paid to the musicians on the fifth of November for the hall and the chapel 5 (s)

...

[f 1v] *(Christmas term)*

Paid to trumpeters of the lord king 10 (s)

...

Paid to trumpeters of the earl (of) Holland 5 (s)

...

Likewise for musicians on the feast of the Purification 2 (s) 6 (d)

...

Likewise paid to the musicians for (their) presence in the chapel at the arrival of the chancellor 7 (s) 6 (d)

...

[f 2] *(Annunciation term)*

First, paid to the musicians for the hall and the chapel on the king's day 5 (s)

...

[f 3]* *(St John the Baptist term)*

...

Likewise for expenses of the comedies for the king's arrival not paid for in Annunciation term (£)79 10 (s)

Letters from Amerigo Salvetti to Andrea Cioli
ASF: Fondo Mediceo del Principato, Filza 4198
ff [2–2v] *(2 March, London)*

Their majesties remain at Newmarket in excellent health; next week they will be going to Cambridge, where the students of that university have prepared for them diverse comedies with other entertainments to give amusement to their majesties...

ff [3–3v] *(9 March)*

Their majesties will not be going to Cambridge at all this week because of an accident, a fall from a horse, suffered by the earl of Holland, captain of the guard of his majesty's archers and grand chancellor of the university of the said Cambridge, where as the presiding officer he should have taken part in the reception and entertainment given to their majesties, but now that he is beginning to feel better, they will be going in ten days, and from there they will return to London with the entire court.

f [2v] *(16 March)*

Their majesties will be going to Cambridge next Monday to receive the entertainments prepared for them by that university, and we expect them in this city around next Thursday.

f [2] *(23 March)*

Their majesties have been in Cambridge, received and entertained by that university with every splendour, and last evening they returned to this city in excellent health.

1633–4
King's College Mundum Book 26.4 KCA
nf *(Michaelmas term) (Fees and rewards)* [f 1]
...
Likewise for the musicians for (their) labour in the hall and the chapel on the holidays of the duke of York's birth and the fifth of November 7 (s) 6 (d)
...

[f 1v] *(Christmas term)*

...

Likewise for two trumpeters 2 (s)

...

[f 2] *(Annunciation term)*

Paid to the musicians for (their) labour on the feast of the Annunciation and King Charles' holiday in the chapel and in the hall 7 (s) 6 (d)

...

[f 3] *(St John the Baptist term)*

...

Likewise for musicians on the fifth of November 5 (s)

...

1634–5

King's College Mundum Book 26.5 KCA

nf *(Michaelmas term) (Fees and rewards)* [f 1]

...

Likewise for trumpeters of various earls 10 (s)

...

[f 1v] *(Christmas term)*

...

Likewise for the musicians for (their) labour in the hall and chapel on the king's day 5 (s)

...

[f 2]

...

Likewise for the musicians on the feast of the Purification 2 (s) 6 (d)

...

1635–6

King's College Mundum Book 26.6 KCA

nf *(Christmas term) (Fees and rewards)* [f 1v]

...

Paid to the musicians on the feast of the Purification 2 (s) 6 (d)

...

Spent on trumpeters of the earl of Holland 5 (s) 6 (d)
...

[f 2] *(Annunciation term)*
...
Likewise for musicians for their work on the days of the Annunciation and the royal accession during the celebration of divine service 5 (s)
...

Letter from Amerigo Salvetti to Andrea Cioli
ASF: Fondo Mediceo del Principato, Filza 4199
f [2]* *(5 February, London)*

The King with the lord prince, his nephew, will be returning here tomorrow; yesterday they were in the city of Cambridge, received by that university with great applause and entertained here by those students with comedies and other scholastic pastimes.

1636–7
King's College Mundum Book 27.1 KCA
nf *(Christmas term) (Necessary expenses)* [f 1v]
...
Paid to musicians on Purification Day 2 (s) 6 (d)
...

nf *(Michaelmas term) (Fees and rewards)* [f 1]
...
Spent on trumpeters of the lord king 5 (s)
...

[f 1v] *(Annunciation term)*
...
Paid to harpers on the feast of the Annunciation 2 (s) 6 (d)
For the same on the accession holiday of the lord king 5 (s)
...

[f 2]*
...
Likewise for William Daniel, a royal entertainer 5 (s)
...

1637–8

King's College Mundum Book 27.2 KCA

nf *(Michaelmas term) (Necessary expenses)* [f 1]

...

Likewise for the bonfire on the fifth of October 2 (s) 6 (d)
Likewise for the like on the fifth of November 2 (s) 6 (d)
Paid to musicians for (their) labour on the same day in the common hall and the new chapel 2 (s) 6 (d)

...

[f 2] *(Christmas term)*

...

Paid to Mr Kinaston, bursar of Trinity College, for expenses at the reception of the count of Palatine in 1635 (£)36 18 (s) 3 (d)

...

[f 2v]

Paid for expenses at the reception of the earl of Holland, the chancellor (of the university) (£)7 9 (s) 8 (d)

nf *(Christmas term) (Fees and rewards)* [f 1v]

...

Likewise for musicians for (their) labour on Purification Day 2 (s) 6 (d)

...

[f 2] *(Annunciation term)*

...

Paid to musicians on the royal accession day 5 s

...

APPENDIX 1

c 1368–90

CUS ***Old Proctor's Book*** CUA: Collect. Admin. 3
ff 26v–7*

[46] ...A new statute against disorderly persons in School Street on Ash Wednesday

Likewise we warn in the first, second, and third instance under pain of greater excommunication that no one hereafter shall cause, encourage, or instigate by force, compulsion, or any other means any disturbance in School Streets. Nor, on that same day or at any other time, shall there be meetings or assemblies of scholars of any faculty on its own or of the faculties together to choose, elect, or name for themselves a captain, duke, (or) chancellor; proctors or bedells or any other individual; or (any) other leaders or officers by whatever names they may be titled. Nor shall they ring bells (or) sound horns or make noise with trumpets to bring about such meetings or assemblies. Nor shall they call together (such meetings) or cause (them) to be assembled for any other premeditated cause. And furthermore in this writing we promulgate a decision against those disobeying in this way because the said university has established that such a contravenor shall be immediately denounced by authority of the said university as an excommunicate in the churches, nor shall he be absolved from this excommunication until he has paid double commons to the common university treasury because of his crime. We add that anyone (taking) upon himself such a name of the office of captain, duke, chancellor, proctor, or bedell, or by whatever name he may be titled in such a company shall be forever unworthy of any academic standing to be held in this university.

...

1520–5
John Bale, Scriptorum ... Catalogus STC: 1296a
pp 709–10*

THOMAS ARTOUR XVI.

Thomas Artour, a native of Norfolk and a graduate of Cambridge University, and the companion of Thomas Bilney in his persecution for the truth of God under the tyranny of Cardinal Wolsey, compiled among other things, |

Microcosmus,	a tragedy in one book
Mundus Plumbeus,	a tragedy in one book

...

APPENDIX 3

1550

Letter from Roger Ascham to Edward Raven BL: Lansdowne 98 f 49v *(1 October)*

...On the thirtieth we came to Antwerp: Good God, (it is) the wealthiest mart not only of Brabant but of the whole world. By its shining and magnificent construction it achieves such pre-eminence that it surpasses in that respect all the other cities which I have seen, just as the hall of St. John's (College) (when it is) decorated theatrically after Christmas, surpasses that (city) itself....

1575

Letter from William Soone

Georg Braun: *De Praecipuis totius vniversi vrbibus*
p 1*

...

They set aside the months of January, February, and March to beguile the tediousness of the night-time with spectacles to be shown to the people with such elegance, such excellence of action (*possibly* of production), (such) modulation of voice, expression, and movement, (such) magnificence, that I believe if Plautus or Terence or Seneca were to live again they would be amazed at their own plays and take greater pleasure than (they did) when they were performed before the Roman people while (the author was) looking on; in fact, Euripides, Sophocles, and Aristophanes would be disgusted with their Athens (in comparison).

1597

Diary of Baron Waldstein Vatican Library: Reginensis latinus 666 ff 155v–6* *(12 July)*

...

Trinity College

We spent this day in seeing colleges. We went into Trinity College first, which is the most renowned (*or* the largest) of all.... In the chapel where prayers and sermons are held, one reads this epitaph: 'For Christopher Morle, once a fellow of this college, John Slede, once a fellow of the same (College) placed (this memorial).'

The stage is in mourning, speech is silent, nor does song speak,
Now that Morley, our delight, has died.
But you have not died: we shall be your heirs,
A stage for the eyes, song for the lips, speech for the ears.
Applaud, you for whom the play of such a life has been performed,
Which (play) posterity always makes new.

William Alabaster (thus) mourned (him): he died AD 1596, on 18 April.
...

APPENDIX 5

1631–2: *The Rival Friends and The Jealous Lovers*

A) Thomas Randolph's *Oratio Praevaricatoria*

...That comic piece, which was first produced before the king, had friends but was without rivals. It was the best comedy *a priori*, but *a posteriori* it stank. Now it has been printed: I wonder at the gall of the man who could publish such a book (*or* I wonder at the stomach of the man who could digest such a book). Thus I have sung in its praises:

> Now let Jack Drum be silent, let Tom Thumb be silent about marvels;
> Nor let Gargantua boast himself so great a giant;
> Let not mad Tamberlaine at his battles rage,
> Nor Palmer, or vigorous Alborinus.
> Tom Coryate once thought himself wise,
> Even Don Quixote says, Now am I an idiot!
> Now divine Technogamia has feared for a divorce;
> Famous Pericles does not dare such celebrated deeds;
> Slothful Orlando is now not so 'furioso';
> We will not force you, Hieronymo, to rise from bed.
> No-one will say now that Gotham nurtures wise men,
> For a comedy of learned men has been written
> Which surpasses all praises, so I am assured;
> After (its) battles, it has sought a safe printing press:
> The lazy herd is a drone *(fucus)*, it seeks at once the groves;
> And having been made blank, it will not dance (prinkum) prankum
> They say that this *Puerile* has surpassed *Senile Odium*,

This is not (good) sense, and you can play checkstone.
Now the play is finished. Applaud

APPENDIX 11

c 1200

Midsummer Fair Originated with Children's Games and Music

...

...Concerning the site of Barnwell

...Furthermore quite clear and fresh little springs flow from the midst of that place called at this time in English 'Barnwell,' that is, 'boys' springs,' because once a year, that is, on the eve of the nativity of St John the Baptist, boys and youths, coming together there, took part in wrestling in the English manner and other boyhood games and praised one another in turn with songs and musical instruments. Therefore, because of the crowd of boys and girls coming together there and playing, the custom arose of a crowd of those buying and selling coming together there on the same day in order to do business.

Endnotes

3 TCA f 59
The proximity of the names Pyper and Gyterner to a payment at Christmas suggests that John Pyper may have been a piper by profession; the mention of more persons of the same surname in 1349–50 suggests that this may have been a family of town waits (Appendix 13).

On the basis of later payments, it seems probable that the parishioners danced at the dedication festival of Great St Mary's church (Introduction, pp 734–5, and Appendix 18).

3–4 PHA nf
Copy in BL: Harley 7032 (Baker 5), pp 187–228. Mullinger, *University of Cambridge*, vol 1, pp 230–1, notes that the Peterhouse statutes were modelled on the statutes of Merton College, Oxford (1274). It is not certain that all the kinds of entertainment forbidden in the Peterhouse statutes were actually available in Cambridge.

4 TCA f 133
This (ll. 37–8) is the first of many explicit payments for entertainment on the dedication feasts of Great St Mary's and other Cambridge churches (but see also 1342–3). Dedication feasts, which were distinct from patronal feasts, were often celebrated in the summer (Appendix 18).

5 CCA: Masters N1 f 1v
Robert, John, and Thomas Pipere may have been Cambridge waits (Appendix 13). For more information on the Cambridge Corpus Christi procession, see Introduction, p 733.

5 CCA: Masters N1 f 8
A Will*elmus* de Lenne (l. 26) is also named in the subsidy roll for 1314–15 (PRO: E179/81/5, mb 1). The 'play of the sons of Israel' (l. 28) may have been a non-cycle play or part of a cycle, but the title itself suggests little beyond an Old Testament theme. The only other possible evidence in the Records for a play near this date is a reference to 'visers' (l. 9) in the guild accounts for 1349–50.

Siegfried Wenzel, 'An Early Reference to a Corpus Christi Play,' *Modern Philology*, 74 (1977), 390–9, calls attention to one of a series of lectures on Wisdom by Robert Holcot *c* 1335, which contains the phrase, 'ludus deuocionis et gaudii spiritalis, qualem faciunt Christiani in die corporis Christi.' Beryl Smalley, *English Friars and Antiquity in the Early Fourteenth Century* (Oxford, 1960), 141, suggests that Holcot's lectures were given at

Cambridge *c* 1334–6: perhaps Holcot had a Cambridge play in mind. For further discussion of the meaning of 'ludus' in this passage, see Abigail Ann Young, 'Plays and Players: The Latin Terms for Performance,' pt 2, REED *Newsletter* 10.1 (1985), 12–13.

6 TCA f 71v
The phrase 'co*mmun*i histrioni' (ll. 36–7) probably refers to the Cambridge town waits. A more explicit early reference occurs in the accounts for 1390–1.

9 TCA f 143v
This page is cut off at line 38; some eight lines are missing.

10–11 TCA f 111v
Apparently the payment 'p*ro* bokenham menst*r*alo' (p 10, l. 39) is to a minstrel named Bokenham; cf 'cran*e*ro m*e*n*s*t*r*alo' in the King's Hall accounts for 1385–6 (p 12, ll. 11–12).

12 TCA ff 58v, 61
The parish kings and bishops are discussed in the Introduction, p 735. Such entries as 'Item iij d' (l. 37) are transcribed when they follow relevant entries because of the ambiguity of the word 'item,' which may imply a repetition of the previous entry.

13 PHA mb [2]
The parish church associated with Peterhouse was Little St Mary's (Introduction, p 798).

14 TCA ff 92, 93
The booklet containing these folios is the only one in volume 4 not exactly dated by either the contemporary accountant or an antiquarian on the basis of internal evidence, which is very slight. The list of fellows suggests a date close to that of other booklets in volume 4, but the only real piece of internal evidence is that Easter is dated to the twenty-sixth week after Michaelmas. The only year in the decade of the 1390s of which this is true is 1390–1.

16–17 CCA: Masters N1 ff 13, 13v, 16
Although the official college account book for this period has been lost, the accounts for this year were for some reason copied into blank pages at the back of the Corpus Christi Guild Minute Book (Introduction, p 801). The college feast mentioned in the accounts (p 16, l. 38) may have been celebrated on Corpus Christi Day, perhaps in conjunction with the Corpus Christi procession (Introduction, p 733). By 1457–8, however, the college's most important feast was celebrated on the Sunday before the feast of the Circumcision (see p 1199).

The full name of 'Euan' (p 17, l. 3) is given on f 16v as William 'Ewyn' (Evan).

18 PHA mb [2]
Similarities to other dedication day payments between 1414–15 and 1450–1 suggest that the dancers may have been girls.

22 TCA f 125v
The booklet containing this folio is the only one in volume 6 not dated by the contemporary

accountant, nor has an antiquarian date been assigned on the basis of internal evidence. The list of fellows suggests a date close to that of other booklets in volume 6, and as there is no booklet bearing a contemporary date of 1420–1, that date has been assigned to this booklet.

25 PHA mb [2]
The date of this roll is uncertain; it could have been assigned to either 1429–30 or 1430–1.

27 TCA f 94
Similarities to other dedication day payments in the Records suggest that the 'youths' (l. 15) may have been dancers.

29 KCA f 36v
The statutes may be understood to imply but do not specifically authorize the ceremony of the boy-bishop on St Nicholas Day, reflected in the Records beginning in 1450–1. King's College is the only Cambridge college known to have had boy-bishops (p 731).

31 KCA f 143v
College accounts for 1447–8 (Liber Communarum 1.1, Christmas week) record expenses 'p*ro* gaudijs,' 'p*ro* reuels,' etc; similar expenses occur in 1448–9 (Mundum Book 1.2, f 146), 1450–1 (Liber Communarum 1.2, seventh week after Michaelmas), and 1451–2 (Liber Communarum 1.3, eleventh week after Michaelmas). Such payments, however, have been deemed too general for inclusion in the Records.

38 CCA f 39
A Corpus Christi College dinner for the esquire bedells was held annually on the Sunday before the feast of the Circumcision: H.P. Stokes, *Esquire Bedells of the University of Cambridge*, p 29.

38 KCA f 131
The detailed accounts implied by the phrase 'vt p*atet per* p*ar*cellas in forali hui*us* q*ua*terni' (ll. 36–7) do not occur in this book; perhaps they were part of a rough book from which this book was made up.

47 KCA ff 55, 61v
Several hostels are mentioned in the college accounts of this year (ll. 19, 26–7). On particular hostels, see H.P. Stokes, *Medieval Hostels*: pp 85–6 (St Mary's); 101–3 (Holy Trinity); 60–1 (St Augustine, conveyed to King's College in 1448); 105 (St William, possibly identical to Garret Hostel, pp 76–8).

47–8 TCA ff 6, 6v
The booklet containing these folios has no contemporary date, but bears two antiquarian dates, 1467–8 and 1468–9. The former has been chosen because of a payment recorded on f 14v to clear the outstanding debts of a former warden, Richard Scrope. The accountant does not refer to Scrope as deceased, although he had died on 10 May 1468. This seems to rule out the later date of 1468–9, whereas during most of 1467–8, Scrope was still alive.

A comparable payment for the entertainment of town dignitaries by a college occurs in the accounts of Christ's College for 1552–3.

50 TCA f 88v
This is the earliest reference to collectors (l. 40) (from 1486–7 identified as women) who gathered money at Hocktide. Cobban, *The King's Hall*, p 229, n 5, notes payments from this period taking the form 'In gagulis mulierum iiij s' (1479–80), 'Item pro gagulis mulierum iiij s' (1482–3) and 'Item in gagulis et expensis mulierum iiij s' (1482–3); he interprets them as payments to 'gaggles of women': '*Gagula* is clearly a Latinised form of gaggle (gagul, gagyll, gagulle, gagel, etc.), one of the many artificial collective nouns coined in the fifteenth century and one of the few to survive in common usage as applied to geese or women (*O.E.D.* iv, 9; *Middle English Dictionary*, pt. G, I ... p 9, dates "a gagalle of wymmene" from ante 1450).'

Two difficulties, however, arise from this interpretation. First, the constant sum of 4s is four times greater than the largest amount the college ever gave to women collectors at Hocktide. Second, the phrase 'in gagulis et expensis mulierum' suggests, when compared to similar phrases in other accounts, that the grammatical parallelism between the two nouns is matched by a similarity in meaning. It is possible that the root of 'gagulis' is related to the common Germanic root from which French 'gage' and English 'wage' are derived.

54 TCA f 7
The booklet containing this folio is the first booklet bound into volume 15, and bears the antiquarian dates of 1473–4 and 1474–5. A comparison of lists of fellows, however, suggests that this booklet should be dated before the previous one, bound last in volume 14 and bearing an antiquarian date of 1472–3. Internal evidence for the last booklet of volume 14 suggests that 1472–3 may be slightly too early for it. Therefore, the date 1472–3 has been conjecturally assigned to the first booklet of volume 15, and that of 1473–4 to the last booklet of volume 14.

55 TCA ff 120, 121
The booklet to which these folios belong has been conjecturally dated as 1473–4 despite an antiquarian date of 1472–3. See previous endnote for a full discussion.

60 TCA f 10
A duplicate of the first three items in this entry occurs in vol 15, f 112, part of a partial duplicate account for this year.

61 KCA ff 20, 22
Copies in KCA: College Accounts 1.1, ff [13v–14v].

College Accounts 1.1, f [13v], assigns the payment on ll. 25–6 to 'iiij die Ianuarij.' William Suthey, a college conduct, was also a composer of liturgical music for the college (Appendix 13). He was admitted to a degree in music on 28 June 1490 (Emden).

63 CRO: PB/X/71/1 mb [2]
Richard III visited Cambridge 9–11 March 1484 (Cooper, vol 1, p 230).

63–4 KCA nf
Explicit references to painters in conjunction with disguisings occur only in this year; other accounts, however, reveal that painters and tailors were often active in the college during Christmas festivities and at other times when plays and disguisings were presented. Such payments occur in 1466–7, 1482–3, 1490–1, 1494–5, 1495–6, 1498–9, 1511–12, 1513–14, 1517–18, and 1534–5. A payment to a painter in connection with players occurs in the Eton College records for 1485–6: David W. Blewitt, 'Records of Drama at Winchester and Eton, 1397–1576,' *Theatre Notebook*, 38 (1984), 135; also REED Buckinghamshire collection, forthcoming.

The leaves covering 5 February to 11 March 1485 have been torn out; the account book ends on 29 April, the third week after Easter. The mutilation of the accounts may reflect the political turmoil which ended with the death of Richard III on 22 August 1485.

64 KCA f [3v]
The purchase of a dozen gowns suggests that this was a traditional disguising in which participants were grouped in multiples of six (Chambers, *MS*, vol 1, pp 401–2). Hamshire's Christmas gown has no necessary connection with the disguising.

68 KCA f 31v
In addition to payments to the players of Madingley, further payments for unspecified services were made (f 32v) to the parishes of St Clement (14 June) and St Andrew (9 May), both of Cambridge, and to the church of Chalk (4 August), probably in Kent.

72 KCA nf
Usually the Cambridge waits performed in the college at the feast of the Purification (eg, 1489–90, 1492–3, 1498–9): Daltun may have been one of the Cambridge waits, perhaps the master.

76 KCA f 31v
The copying out of songs, including carols and ballads, may constitute evidence of secular musical entertainment in the college. Parker was admitted to a degree in music in 1502–3 (Emden).

79–80 KCA f 23
Articles of dress and adornment for the boy-bishop accumulated over the years; see, for example, King's College accounts for 1450–1, 1465–6, 1469–70, and 1473–4. According to the *DNB*, Geoffrey Blythe donated a mitre for 'the barne-bishop' in 1510, and a rochet of the best cloth for the same in 1518. Blythe is here called bishop of Chester; although the title of that see had been officially changed to bishop of Coventry in the mid-twelfth century and to bishop of Coventry and Lichfield in 1228, the older title of bishop of Chester continued to be used unofficially much later (see *Handbook of British Chronology*, p 232, n 1).

80 SJA: D91.21 p 28
Henry VII and Lady Margaret Beaufort, his mother, visited Cambridge on 22 April 1506 (Cooper, vol 1, pp 281–3); presumably these payments are related to that visit.

82–3 CRO: P22/5/1 f 22
While the King's Hall accounts for 1386–7 refer to parish kings and bishops, this is the earliest reference in the Records to a parish lord. The reference to a lady of Christmas is unique in the Records (Introduction, p 736): see however 'famula' in 1386–7 (p 12, l. 35).

84 TCA f 137
This is the earliest reference in the Records to a classical play performance.

88 TCA f 180v
Master Thrope's 'boys' (ll. 9–10) were probably pupils under his tuition. This is the second and last reference to a classical play production in King's Hall (see 1510–11 for the first).

92 SJA: D.105.47, 49 single sheets
The year of these two letters is fixed by an announcement in the first: 'the Master of Myhell hous haue obteynyd the office of the Vychancellerschyppe a gaynst the Master of crystes college.' Thomas Stackhouse, master of Michaelhouse, was VC 1521–2. '[M]y lorde' (l. 23) in this context is probably John Fisher, bishop of Rochester, who was instrumental in founding the college. Thus Fisher must rank as one of the earliest known Cambridge playwrights, though whether he did in fact supply the play is unknown.

93 QUA: Book 2 f 51v
The Queens' College production of a comedy by Plautus, discussed by Leicester Bradner, 'The First Cambridge Production of *Miles Gloriosus*,' MLN, 70 (1955), 400–3, may or may not be the same as the play of *Miles Gloriosus* performed by members of Trinity Hall (next two items). The phrase 'ornamenta edium' (l. 24) is the earliest reference in the Records to stage houses. For more information on houses, see Introduction, p 717.

93–4 PRO: SP1/210 ff 119v–20
James Arthur Muller called attention to this passage in *Stephen Gardiner and the Tudor Reaction* (New York, 1926), 10–11. The following day Gardiner admonished Paget concerning this letter: 'I praye youe throwe it in the fyre' (J.A. Muller (ed), *Letters of Stephen Gardiner*, (Cambridge, 1933), 191 (original is PRO: SP1/210, ff 140–1)).

Periplectomenus, Miliphidippa, and Palestrio (p 94, l. 1) are characters in Plautus, *Miles Gloriosus*. Stephen Gardiner, William Paget, and Thomas Wriothesley were all fellows of Trinity Hall. Bradner, 'The First Cambridge Production of *Miles Gloriosus*,' p 402, dates the performance as 1522–3: 'Leland would hardly have made such a point of Gardiner's "restoring" Plautus to the stage if his production had followed soon after the Queens' College production; and we have seen that if it did follow it must have followed closely.'

94–5 Bodl.: Tanner 464, vol iv ff 30–30v, 42v
Printed copy in Leland, *Encomia* (1589), pp 49, 104 (STC: 15447). Bradner, 'The First Cambridge Production of *Miles Gloriosus*,' pp 400–3, building on Muller, *Stephen Gardiner and the Tudor Reaction*, p 11, notes Leland's two poems and Gardiner's letter to Paget. He suggests (p 400, n 1) that the poem to Gardiner was written 'soon after the play was given.'

Beyond the doubtless correct interpretation of 'fabrilegus' (p 94, l. 27) as punning Latin for Wriothesley (see LG), Bradner further suggests that 'Achinus' (l. 25) is Nicholas Hawkins of King's College; furthermore, drawing on Hearne's 1715 edition of the *Encomia*, which, like its source, *STC* 15447, gives 'hancuinus' for 'haucuinus' (l. 24m), he adds: 'Of Hancuinus, however, I can find no trace' (p 402). 'Haucuinus,' which is apparently the correct reading, seems a far more likely Latinization of 'Hawkins' than 'Achinus,' but the identification of either with a Nicholas Hawkins of King's College remains speculative.

Whatever the validity of Bradner's speculation, he raises the question whether students from other colleges were involved in the Queens' College play, and hence whether the *Miles Gloriosus* performed by the three students of Trinity Hall was the same play as the play of Plautus at Queens' College. The Records provide no answer to this question.

95 Bodl.: Tanner 464, vol iv f 58v
Bradner, p 401, notes that the poem to Wriothesley must have been written many years after the performance of the play, and, in fact, Wriothesley, here addressed as lord chancellor ('archigrammataum,' l. 8), did not attain that office until 1544, some twenty-two years later.

97 SJA: D106.12 pp 146, 149, 150, 153
Another version of these entries, lacking the exact dating, occurs in SJA: D106.11, f 39.

97 CCA f 10v
Comparison with college Liber Communarum entries for 1534–5 and 1539–40 suggests that the payments of 12d and 8d may have been for waits and for a Christmas lord respectively.

103 DOL: Bowtell 1 f 125
This is the earliest reference to players in the guild-hall. See p 68, l. 7 for an earlier reference to entertainers in the hall. For later references to plays in the hall, see town treasurers' accounts for 1547–8, Mere's diary of 1556–7 (23 May), and the Duke and Greene incident of 1605–6.

106 DOL: Bowtell 1 f 146v
Brandon's first name is given as Thomas in Prior William More's account book, 1521–34 (REED Worcestershire collection, forthcoming); Brandon also appeared about the same time in Exeter (REED *Devon*, p 133 ('Brendon the kynges Iuggeler') and on five occasions from 1522–3 to 1537–8 in Shrewsbury (REED Shropshire collection, forthcoming). Cooper, vol 1, p 361, n 2, asserts that the office of the king's juggler died out with the death of Henry VIII; this assertion may be verified or not by subsequent volumes in this series.

109 SJA: D106.14 p 83
Sir John Cheke and John Redman (ll. 18, 19) were prominent Cambridge humanists and Greek scholars. Cheke was a Greek lecturer in the university and became first Regius professor of Greek (1540); Redman became university orator (1537–8) and Lady Margaret professor of divinity (1538–42, 1549–51).

110 SJA: D107.4 p 85
A less detailed copy of this account occurs in SJA: D106.15, p 85.

111 *STC*: 22856.5 sig Lii
The date of the performance is uncertain. For a discussion of the grounds for this dating, see Mullinger, *University of Cambridge*, vol 2, p 73 and Smith, *College Plays*, p 51. St John's College accounts for 1534–5 suggest that the production of classical plays was by then routine. Thomas Smith and Sir John Cheke attempted a restoration of classical Greek pronunciation which was admired in Cambridge, but was denounced by Stephen Gardiner, to whom Smith appealed in his book. The controversy is described by Mullinger, *University of Cambridge*, vol 2, pp 54–63, and by Muller, *Stephen Gardiner and the Tudor Reaction*, pp 121–4. See also Gardiner's letter of 12 May 1545 (p 139, ll. 29–34).

112 KCA nf [f 1]
Smith, 'Academic Drama,' p 151, wrongly ascribes the entry concerning the waits of Hull (ll. 7–8) to 1532–3.

114 CCA f 22
Apropos 'ye game pleyars' (l. 6), David Galloway and John Wasson (eds), 'Records of Plays and Players in Norfolk and Suffolk, 1330–1642,' Malone Society, *Collections*, 11 (1980–1), 82, record a similar phrase from Shipdham, 1536: 'It*em* In the tyme of crystmes to the game pleyers vj d.'

115 SJA: D106.17 f 16
John Jenyns ('gene*n*s,' l. 38) is named as a college tenant on f 25v.

117 CHA: B1/1 ff 195v, 197
See St John's inventory of 1548–9 for another Christmas lord who had responsibility for players' gear. Presumably Cawthorn (l. 16) was the Christmas lord this year.

119 *STC*: 832 sigs Kj-jv
The exact year of Thomas Watson's *Absalom* ('Absalon,' l. 21) is unknown, but 1539–40 fits the careers of the persons named in the account, and is the year traditionally associated with the performance (*AED*). For a full discussion of possible dates, see John Hazel Smith, *A Humanist's 'Trew Imitation': Thomas Watson's Absalom*, Illinois Studies in Language and Literature, 52 (Urbana, 1964), 31–7. Boas, *University Drama*, p 63, n 1, argues that the 'One man in Cambrige' (l. 30) to whom Ascham alludes could not have been John Christopherson, author of *Jephthah*, the only other Cambridge playwright from this period known by name.

121 QUA: Book 3 f 79
Explicit references to steps leading to the stage (l. 28) are rare in the Records, but see also the 'litle ladd*er*' (p 154, l. 22) in the Trinity College inventory of 1547–8, the 'bridge' (p 234, l. 21) in King's College Chapel 1563–4, and the 'slope board' (p 690, l. 38) in the Queens' College stage inventory of 1639–40.

121–2 QUA: Book 3 f 79v
The earliest known Queens' College costume inventory (p 121, l. 33) is from 1546–7.

'*Magistræ* mæarr*is*' (p 122, l. 1) is evidently Joan Mere, wife of John Mere (see Cooper, *Athenae*, vol 1, p 174).

126–8 SJA: C7.2 ff 59v, 60, 60v
This inventory begins on the same pages as the inventory of 1540–1, having been written into the bottom and left margins of f 59v, the top and bottom margins of f 60, and finally into the originally blank f 60v. It may have been the intention of the scribe to include in this inventory items which have not been cancelled in the 1540–1 inventory. The date of this inventory must be subsequent to the college inventory of 1540–1 (pp 122–4). The earliest date which will also fit the careers of Masters Barker (p 127, l. 37) and Leapar (p 128, l. 1) is 1541–2, and for that reason the inventory has been conjecturally assigned to this year.

Paupertas (p 127, l. 26) is a character in Aristophanes' *Peace*, performed in the college *c* 1535–6 (see also a later college inventory, p 161, l. 22). Rusticus (p 127, l. 25) may refer to a member of the chorus in the same play, or it may describe any typical bumpkin appearing in a play.

129 QUA: Book 3 f 100v
The character 'miles gloriosus' (l. 4) may be Pyrgopolynices of Plautus' *Miles Gloriosus*, but more probably it is the title character of *Thersites* by Ravisius Textor, the playwright named on f 99 (Appendix 9, *Thersites*). (Boas, *University Drama*, p 21, prints 'generosus' for 'gloriosus.')

130 CCA f 27v
The year in the heading has been changed in the source from 1544 to 1545. The change, which may represent a scribal attempt to compensate for a missing account, is here disregarded.

130–1 DOL: Bowtell 1 ff 240v, 241v
Although the battle of Edinburgh was fought principally in May and the battle of Boulogne in September 1544, the following expense is recorded in the Queens' College Magnum Journale for September 1544 (f 121): 'Item xxv^{o} Septembris p*ro* vino quod habuimus ea nocte qua*n*do vbiq*ue* strueba*ntur* ignes p*ro* rebus feliciter gest*is* in Scotia viij d.'

132 SJA: C1.4 p 42
Copies in SJA: C.1.3, f 73 and in CUL: Add. 7987 (antiquarian transcription). The chapters 'De exitu ab vniuersitate et venia petenda' and 'De mora non trahenda in aula post refectiones,' included in the 1529–30 college statutes, excerpts from which are given in the Records under that year, were also contained in the 1545 statutes, but are not repeated here because they contain no additions or changes to the sections given. The 1545 statutes may have been drafted earlier, perhaps during the life of Fisher; for a discussion of the complex history of the drafting and correction of the college statutes, see Mayor, *Early Statutes* and Malcolm G. Underwood, 'John Fisher and the Promotion of Learning,' in Brendan Bradshaw and Eamon Duffy (eds), *John Fisher and the Tudor Commonwealth* (Cambridge, forthcoming). St John's was the first college to require the performance of plays, but Queens' College followed in 1546–7 and again in 1558–9, Trinity College in 1559–60.

133 CCL: 106 ff 223–3v
Marginal notations by a later hand concerning date, subject, and order are omitted here. Both Parker and Smith served as vice-chancellor during the course of the academic year, Parker replacing Smith.

The correspondence between Gardiner and Parker concerning the performance of Thomas Kirchmayer's *Pammachius* at Christ's College has been published several times (see Select Bibliography: Cooper, Lamb, and Parker; see also J.A. Muller (ed), *Letters of Stephen Gardiner*); its bulk is probably out of proportion to any effect the controversy had on the subsequent course of drama at Cambridge.

134–6 CCL: 106 ff 224–5
Muller, *Stephen Gardiner and the Tudor Reaction*, p 170, identifies William Meadowe as a long-time chaplain to Gardiner. Boas, *University Drama*, p 62, identifies Thomas Watson as chaplain to Gardiner in 1545.

136–8 CCL: 106 ff 227–8
The text enclosed in bubbles is written on f 228; it replaces the material enclosed in square brackets. The original contains a caret which shows where the new material is meant to be inserted. The 'boke of thers noted & cancelled' (p 136, l. 35) was apparently an annotated copy of *Pammachius* (not traced) sent to Gardiner. Cuthbert Scott of Christ's College, a notable religious conservative, brought the original complaint. The signed statements referred to by Parker ('ther very word*es* ... wryte*n* bi ther owne hondes' (p 137, l. 25)) were written on a small sheet of paper and pasted onto f 228.

138–40 CCL: 106 ff 229–30
A note on the address page concerning things 'to be consulted of,' presumably at a college meeting, is omitted here as irrelevant. On the controversy over the pronunciation of Greek, see 1535–6, *De recta & emendata*, p 111, and endnote.

140 CCL: 106 f 231
This letter was written from St James' Palace, London, and is signed by Thomas Wriothesley; John, Lord Russell; Stephen Gardiner, bishop of Winchester; and William Paget.

141 JEL: R.2.5 opening 26
Fuller gives the following note: 'MS. C.C.C. Ed*ward* Hawford et soc.' This is apparently a reference to CCL: 106, cited pp 133–40.

143 QUA: Book 3 f 138
Each college was assessed a proportion of the fee ('nostra*m* rata*m* portione*m*,' l. 8) for entertaining the auditors.

143 SJA: D106.17 f 267v
This payment of 20s 'for playinge the lorde' (l. 26) is reflected in an official survey of the finances of the colleges and the university, commissioned by Henry VIII in January of this year

and drawn up in February: 'Stipend*ium* vni*us* Socij qui agit d*omin*um in temp*ore* Natal*is* d*omi*ni p*er* annu*m* xx s' (PRO: E315/440, f 34v; college copy is SJA: C17.1, f 4v).

145 QUA: Book 3 f 147
The two holes let into the wall for the scaffold may constitute evidence for the continuity of the college stage to 1639–40: note girts $\frac{B}{1}$ and $\frac{B}{2}$, both of which 'goe into the East Wall' (p 688, l. 32; see also p 688, ll. 28–32 and p 689, ll. 1–5).

146–7 QUA: Book 76 f 46v
Queens' College performed a play of *Laelia* in 1594–5; it is uncertain, however, whether this was the same play as *Laelia Modenas* (p 147, l. 5).

147 QUA: Book 62 p 43*
Pagination in this part of Book 62 runs 43, 44, 45, 46, 43*, 46*, 47, 48. This transcription is taken from f 43*; a copy of the statutes of 1558–9, with similar language, occurs on p 43. This codicil to the Queens' College statutes follows by two years the addition of a similar requirement to the statutes of St John's College.

149 QUA: Book 3 f 153
Many items referring to the screen but not to the stage have been omitted from this transcription. Smith, 'Academic Drama,' p 185, ascribes these payments incorrectly to 1546–7. Construction of the stage continued in 1548–9.

150–1 QUA: Book 3 f 157v
The 'rex regalis collegij' (p 150, l. 31) was apparently the lord of Christmas at King's College; similarly, the 'Imperator' was probably the emperor of Trinity College: see Dee's reminiscences assigned to this year.

151–2 QUA: Book 3 ff 158, 159v
The large chest mentioned in these records (p 151, l. 21; p 152, l. 1) may be the chest which survives in the college library (Introduction, p 719).

152 TCA f 33
The purchase of the 'great Rownd Candelsticke' (l. 24) is in itself inconclusive evidence for a play; but in 1559–60 'ye great candlesticke' was clearly used for plays (p 208, ll. 21–2).

152–4 TCA: Box 29.136 ff 2–2v
This is the first of two major Trinity College inventories of garments (here largely liturgical); see also 1550–1. Presumably Trinity College inherited some costumes from King's Hall (whose last recorded play, however, occurred in 1516–17); an 'old coppe' (p 153, ll. 8–9) came from Michaelhouse, the second of the two dissolved colleges which were combined to make up Trinity College. For other liturgical garments 'broken' (ie, probably altered: see EG) for plays, see also King's College inventory of 1552–3 and accounts for 1554–5.

154 TCA: Box 29.136 f 5v
The 'staging trystles' (l. 21) were not necessarily for plays, but the references to stocks for gowns (or for guns), to a ladder, and to candlesticks are suggestive.

155 DOL: Bowtell 1 f 285v
The three waits named in 1546–7 (p 148) seem to have been reduced to two. John Richemund was apparently still master wait, a position he held until at least 1551–2; his single partner now may have been Laurence Williamson or Benet Prime, his associates in 1546–7, or perhaps John Clarke, his associate in 1551–2. The issue of a third wait cropped up again in 1551–2.

155 Bodl.: Ashmole 1788 ff [10v–11]
The exact year of Dee's play is not known, but 1547–8 fits with the recent foundation of Trinity College, with Dee's brief residence there, and with the first occurrence of 'Imperator' in the Records (Queens' College accounts; see also Trinity College Steward's Books for 1557–8).

157 QUA: Book 3 ff 172v, 175v
Hypocrisis (p 157, ll. 38, 39; identified in Appendix 9) may have been performed in the master's lodge (see p 158, ll. 29–30); for another possible reference to a play in the master's lodge, see p 210, ll. 32–3.

158 QUA: Book 3 f 173
The implied configuration of an actors' room with a chamber above and a store-room below, described in ll. 23–4, bears a notable similarity to the configuration of the acting chamber mentioned in the college accounts for 1637–8 in QUA: Book 75 (references given in Appendix 11, 1637–8, Queens').

158 QUA: Book 3 f 175v
Concerning a performance of a play or show in the master's lodge, see endnote to f 172v above.

159–62 SJA: C7.2 ff 65–6v
The assignment of this inventory to 1548–9 is implied by the occurrence of the year 1548 in the heading, and also by the association with Thomas Lever (p 159, l. 37), named as lord of Christmas in the college accounts for this year (p 159, l. 4). The heading of this inventory defines the responsibility of the St John's Christmas lord for college plays and playing gear (see also St John's College statutes of 1544–5 and Christ's College accounts for 1539–40).

The 'blak nightcap to kepe the stage' (p 161, l. 35) was probably a cap worn by a stage keeper. If so, this is the earliest evidence for that office.

162–3 TCA f 59v
Presumably the plays of 'last year' (p 162, l. 39; p 163, l. 10) occurred during the winter of 1548–9, while the plays of 'this year' (p 163, l. 7) occurred in 1549–50.

163 TCA f 71
Hasner's men (l. 16) have not been identified; the entry is transcribed here on the possibility that Hasner and his men were a company of entertainers.

164 CUA: Collect. Admin. 9 p 62
At a congregation of 5 July injunctions were given by the visitors to the colleges and to the university (Cooper, vol 2, pp 26–35). The force of the injunction against Christmas lords, scarcely honoured in any case, was softened in subsequent injunctions of 1557–8 and 1569–70.

164–5 QUA: Book 3 f 188v
The 'fasciculi' (p 164, l. 37) may have been actors' part books. See also St John's College accounts for 1578–9 and Trinity College accounts for 1620–1; and David Carnegie, 'Actors' Parts and the "Play of Poore,"' *Harvard Library Bulletin*, 30 (1982), 5–24.

165–6 TCA f 16
Presumably the plays of 'laste Christenmas' (p 165, l. 41) occurred during the winter of 1549–50.

166 CUA: U.Ac. 2(1) p 57
Apparently the King's College choir was hired by the university to perform for commencement. The choir, as well as that of Trinity College, is also named in the university accounts of 1599–1600.

167 CHA: B1/2 f 108v
For a discussion of William Stevenson's (l. 15) probable authorship of *Gammer Gurton's Needle*, see Appendix 6.

169 TCA f 43
Presumably the plays recorded here were performed during the winter of 1550–1.

173 CHA: B1/2 f 123v
The play of 'sir stephenson' (ll. 28–9) may have been *Gammer Gurton's Needle* (see Appendix 6:1). The 'houses' (l. 32) were part of the stage (Introduction, p 717). Was 'ye fooles coate' (l. 35) used for Diccon in *Gammer Gurton's Needle*?

174 QUA: Book 3 f 203v
John Dee's 1547–8 stage device, which involved an ascent to the palace of Jupiter by means of a flying machine, may have served as a precedent for this 'heaven' (ll. 25–33). This device should be added to the list of those surveyed by John H. Astington, 'Descent Machinery in the Playhouses,' in *Medieval & Renaissance Drama in England*, 2 (1985), 119–33.

175 QUA: Book 76 f 9v
The entry has been cancelled administratively. The connection between the college plate and the play is unclear. Alexander Harrison is not, in any case, associated with the plays in the accounts for this year.

176 CRO: PB/57 ff 57–7v
On Benet Prime's relationship to the Cambridge town waits, see Introduction, pp 739–40.

177 DOL: Bowtell 11 f 31v
Copy in CUL: Ff.3.33, f 89v. This is a summary of the preceding item.

177 CHA: B1/2 f 140
Smith, 'Academic Drama,' p 207, misreads 'sedge' as 'stage' but transcribes correctly in *College Plays*, p 19.

177–8 CHA: B1/2 f 140v
The phrase 'ye worshippe of ye towne & thuniu*ersitie*' (p 178, l. 7) constitutes a rare reference to guests from outside the college; see also King's Hall accounts for 1467–8 (p 47, ll. 35–8).

178 CHA: B1/2 f 143v
Smith, 'Academic Drama,' p 207, misreads 'coales' (l. 37) as 'vales.' Shrove Tuesday, here called 'fastingham' (l. 38), fell on 14 February this year, making for a rehearsal period of about six weeks. This is a rare reference to the length of rehearsals for a play.

179–80 KCA nf [f 3]
For more detail about the use of gunpowder (l. 24) for dramatic spectacle, see Philip Butterworth, 'Gunnepowdyr, Fyre and Thondyr,' *Medieval English Theatre*, 7 (1985), 68–76. Note a thunder barrel in the St John's College inventory assigned to 1541–2 (p 128, l. 4).

180 KCA [f 6]
For more detail about Simon Watson the stationer, see George J. Gray and William Mortlock Palmer, *Abstracts from the Wills and Testamentary Documents of Printers, Binders, and Stationers of Cambridge, from 1504 to 1699*, Bibliographical Society (London, 1915), 60.

180 KCA nf [f 1]
Live hunting dogs, used here for *Hippolytus*, were also used at Peterhouse in 1572–3, and may have been used at Oxford in 1566 for a play of *Palamon and Arcite* (Anthony Wood's *History of the University*, John Gartch (ed) (Oxford, 1792), 160–1, cited in REED Oxford, forthcoming.)

180–1 KCA f 86v
In 1554–5 Carleton, the college sacristan, turned players' garments back into liturgical garments. See also the Trinity College inventory for 1547–8, which lists liturgical garments 'broken' for playing costumes. Ralph Lupton (p 181, l. 4) (d 1523) was also 'a considerable benefactor to Eton college' (Cooper, *Athenae*, vol 1, p 28).

181 QUA: Book 3 f 210
This is the only occasion on which reimbursements for supervising plays are listed among payments for sermons and lectures; nevertheless, the very fact that the reimbursements could be listed under this heading indicates the pedagogical value attached to the production of plays. For more references to the pedagogical intentions of the college with respect to drama, see the statutes of 1546–7 and 1558–9.

182–3 QUA: Book 76 ff 9v, 11
Entries on ff 9v and 11 have been cancelled administratively. The assignment of the costume inventory on f 11 to 1552–3 is suggested by its position between the cancelled entry on f 9v (compare the 'ij kassokes' and 'payre of sleues' on f 9v with the 'ij cassockes' and 'payre of sleves of Blew tysschew' on f 11), and the subsequent memoranda (ff 11–11v) concerning articles taken 28 April and returned 3 July 1553. Furthermore, both Nicholas Robinson and Richard Thorpe are associated with plays in the college accounts for this year.

183 TCA f 233v
This payment was apparently entered here in error; it has been cancelled and entered correctly under 1553–4 (p 186, ll. 41–2).

183 TCA f 83v
This volume is called 'The iunior bowser '& steward' hys Booke.'

184 DOL: Bowtell 1 f 360
Presumably the 'harowdes of armes' (l. 29) proclaimed Mary as queen. Edward died on 6 July; Mary was proclaimed in London on 19 July.

184–5 CHA: B1/2 f 157v
Since Percivall's play is identified as the Latin play (p 184, l. 40), Stevenson's play (l. 38) may have been an English play, possibly *Gammer Gurton's Needle* (see Appendix 6:1).

186 QUA: Book 76 f 44v
This entry has been cancelled administratively. The inventory is assigned to this year because it follows the inventory assigned to 1552–3 and precedes the dated entry on f 51. John May, named in the heading, is associated with a dialogue and a tragedy in the college accounts for this year. 'Theanoes' (l. 24) may be an error for 'Thrasoes' (Appendix 11, 1553–4).

187 TCA f 124v
Entries throughout this account were first written on ff 102–3v of this volume in the steward's accounts for December 1552–December 1553 (see pp 183 (and endnote) and 186 where a similar repetitive entry is recorded); they have been cancelled and rewritten here in the accounts for the following year. Presumably the events occurred during the winter of 1553–4.

187 TCA f 125
It is not clear which festival within the Christmas season provided the occasion for '*our* fest day, in Christianmesse' (ll. 24–5, see also l. 21). In 1556–7 the college celebrated New Year's Day with a show and the waits, while in 1559–60 stewards' accounts record a reward to the town waits on Christmas Day (p 199, ll. 30–1).

189 KCA nf [f 4v]
Colleges converted liturgical garments into playing costumes during the reign of the protestant Edward VI: see Trinity College inventory for 1546–7. Now, under the Catholic Mary, the

process was reversed. See the King's College inventory of 1552–3 for another instance of turning players' garments back into liturgical garments.

189–90 QUA: Book 76 f 52
This entry has been cancelled administratively. This undated list is assigned to this year by its position among other, dated entries, and by reference to known dates for George Beaumont and John May. College accounts record no plays between 1553–4 and 1560–1, but this inventory and that for 1557–8 suggest that plays continued nevertheless.

190–1 TCA f 304
The 'iij crocodil*es* & iij aspides' (p 190, l. 36) may imply a show or play on the subject of Cleopatra. Estienne Jodelle's *Cleopatre captive* (in French), first performed at Paris in February 1553, was widely admired; however, it was not published until 1574: Kathleen M. Hall (ed), *Cleopatre captive* (Exeter, 1979), xxiii-xxiv. Jodelle's play was thus probably not known in Cambridge.

As for 'owr m*asteres* shew' (l. 39), the second master of Trinity College, William Bill, had been ejected in 1553 following the accession of Queen Mary. John Christopherson was not officially appointed third master until 4 April 1555, after the time of the Christmas show, but he apparently served as master in the interim. Though a man of letters and author of *Jephthah* (Appendix 6:1), Christopherson was also a man of action and a fierce persecutor of protestants: the 'lytle gallow*es* for ye shew' mentioned in the Junior Bursar's Accounts (p 192, ll. 3–4) seems portentous.

191 TCA f 191v
Smith, *College Plays*, p 108, suggests 'de Crumena p*er*dita' (l. 17) may have been identical to 'Crumenaria,' named in the Trinity College accounts for 1565–6 (p 248, l. 27).

192 CHA: B1/2 f 190v
Apparently fellows of Christ's attended a show at King's: see Trinity College Buttery Book for 1560–1 for a similar intercollegiate visit. See King's College accounts for the construction of a theatre this year.

196–8 SJA: D57.123 mbs 1–2
This roll is similar in appearance to C17.2, a roll prepared by the college for the visitors and dated 1556; both were probably prepared at the same time.

198 TCA f 315v
The 'Howses for ye players' (l. 23) were part of the stage construction (Introduction, p 719).

198 CCL: 106 f 1v
This fragment of Mere's diary is separately foliated, and falls between ff 310 and 311 of the main sequence of foliation of CCL: 106.

Mere's diary describes better than any other document in the Records the multitude of plays, shows, and performances by town waits held in the various colleges and in the town during a given year.

199–200 CCL: 106 f 3
For a discussion of 'benet prime & his ... & not ye towne waytes' (p 199, l. 29), see Introduction, p 739.

200 CCL: 106 f 5v
Since Clarke is described as 'ye wayt' and his new son-in-law as his 'seruante' (l. 15), it seems probable that Clarke was the first town wait by this time. The church register of St Edward's begins only in 1558, so it has not been possible to discover the name of the servant who married Clarke's daughter.

200 CCL: 106 f 6
The 'visitors' were Queen Mary's commissioners, then making a visitation of the university: note the resulting statutes of 1557–8 (p 202, l.35–p 203, l. 12).

200 CCL: 106 f 10v
The reference to performances 'in ye hall & at ye falken' (l. 30) constitutes rare Cambridge evidence for a possible 'mayoral' performance in the guild-hall, followed by public performances at an inn. See also the Greene-Duke affair of 1605–6. For more detail about the Falcon, see pp 727; 820, n 36.

201–2 QUA: Book 76 f 53
This list of costumes follows an entry of 21 April 1557; it is assigned to 1557–8 on the assumption that it belongs to the following Christmas season.

203 CUA: Collect. Admin. 1 ff 114v, 117
Copies in CUA: Collect. Admin. 2, ff 193v, 196 (Junior Proctor's Book); Collect. Admin. 12, pp 163, 166; and Collect. Admin. 15, ff 8v, 10.

New injunctions were issued following the visit by Queen Mary's commissioners under the direction of Cardinal Pole (Boas, *University Drama*, p 10). The injunction concerning lords of Christmas confirms that of 1547–8, while saltings are prohibited for the first time; a saving clause, however, was added to both orders.

204 CUA: VCP f [10]
Mere died 13 April 1558. The two items of playing gear are extracted from a long list of garments; there is no positive evidence, however, that any of the rest were used for playing. For a synopsis of the entire inventory, see William Mortlake Palmer, 'College Dons, Country Clergy, and University Coachmen,' CAS: *Proceedings*, 16 (1912), 186–7.

205 QUA: Book 61 ff 15, 16
Copies in QUA: Book 62, p 43; and in CUL: Mm.1.43 (Baker 32), pp 274–5. The new Queens' College statutes incorporate the earlier codicil of 1546–7.

206 SJA: SB4.1 f 81
The college drum and other devices were apparently used by the lord of Christmas: see Mere's diary for 1556–7 for the use of a drum by college lords.

206 TCA f 164v
'Prim*es* men' (l. 27) were now in fact Widow Prime's men, so named in the college accounts for 1557–8 (Introduction, pp 739–40).

206–7 CUA: Collect. Admin. 13 f 13v
Copy in CUL: Mm.1.43 (Baker 32), pp 274–5.
At his death, which occurred before 12 October 1557, Benet Prime owned ten pipes, among other instruments (p 203). His widow, Joan, retained the mastership of the waits (p 202, ll. 18–19; cf also p 206, ll. 27–8). This document reveals that she also retained ultimate ownership of the wait pipes, hiring them out to Jerome the piper and his men, including Watson, for a period of five years. The original agreement between Joan Prime on the one hand and Jerome and his men on the other may have meant that Jerome and his men would maintain the activities of Benet Prime's old company for five years in exchange for paying Joan Prime an annual fee of £4, although this settlement merely identifies the £4 as an explicit payment for the use of the pipes for five years. On the assumption that each man paid Joan Prime 20s per year, it is possible to conclude that Jerome's company consisted of four men. It is difficult to understand the nature of the debts between Joan Prime and Watson. He apparently owed her, over and above his annual share of the instrument rental (20s), either 40s or 30s. Is it possible that Watson, already 10s in debt to his late employer's widow (p 207, l. 11), had been unable to pay his 20s share of the first year's rent, thus abrogating the original agreement and giving her the pretext of a debt (p 206, l. 42–p 207, l. 2)? That would account for the 30s of p 207, ll. 10–14, but the 40s of ll. 6–8 remain mysterious. See also the 1627–8 articles of settlement between Mary Wilmott and her husband's former company, and Introduction, pp 739–41.

208 TCA f 343
Hecuba (l. 27) may be Erasmus' 1506 translation of Euripides' play of that name. It is unlikely to refer to Seneca's *Trojan Women*.

209 TCA: Box 34, Statutes 5 p 71
This new chapter in the Trinity College statutes has a precedent in the St John's statutes of 1544–5 and the Queens' College statutes of 1546–7 and 1558–9. The college attempted to rescind the statute *c* 1648 (Appendix 2).

210 QUA: Book 4 f 6
This play or show in the master's lodge is apparently the second of its kind noted in the Records: the first occurred in 1548–9.

212 TCA f 86v
The night of the King's College play was either Shrove Tuesday, 18 February, or the next night, Ash Wednesday.

213 KCA [f 4]
Anthony Wood reports that Thomas Browne 'wrot a Tragedy called Thebais': see Appendix 6:2.

214 SJA: SB4.1 f 162
The designation 'mye Lord*es*' (l. 35) in this context almost certainly refers to the lord of Christmas: see college accounts for 1558–9 and endnote.

215 SJA: SB4.1 f 199v
For more information on Philip Scarlet the stationer, see Gray and Palmer, *Abstracts from the Wills and Testamentary Documents of Printers, Binders, and Stationers*, pp 63–4.

218–21 SJA: C7.2 ff 69–9v
Mardocheus (p 218, l. 39, called Mordecai in the Authorized Version) plays a prominent role in the Book of Esther, and is a major character in Thomas Kirchmayer's *Hamanus, Tragoedia ex libro Hester*, published in Johannes Oporinus (ed), *Dramata sacra, comoediae atque tragœdiae aliquot è veteri testamento desumptae...magna parte nunc primùm in lucem editae*, vol 2 (Basel, 1547). (The English play *Godly Queen Hester* was printed in 1561 (Greg 33).) 'Iob' (p 220, l. 7) may similarly be connected with *Iobus, Lorichio Hadamario autore*, in Oporinus' anthology.

Richard Curteys (p 220, ll. 24, 25) was senior proctor of the university in 1563–4.

221–2 TCA f 467
Apropos 'Raile' (p 221, ll. 36, 40), Trinity College in later years had at least two sets of rails, one outside the main gate (eg, pp 388–9), the other used to divide the lower end of the hall for plays (eg, p 502). Here the second mention of setting up the rail (and probably also the first) may refer to the rail in the hall. Still another rail may have been used on the stage itself (eg, p 527, l. 1)

224 KCA nf [f 2v]
The 'Stayge' (l. 19) was constructed in the college hall as usual, but it was superseded this year by the stage built in the chapel by the queen's surveyors. Stokys' Book, f 70v, reveals that the rood-loft of the college chapel was also fitted with a 'stage for Ladies and gentlewemen to stand on' (p 234, l. 8).

225–6 CUA: U.Ac. 2(1) p 193
These payments establish a precedent for university support of college plays performed before royalty. John Lane of Christ's was one of four MAs chosen to assist Roger Kelke in supervising the performance of Plautus' *Aulularia* and *Ajax Flagellifer* (p 234, ll. 27–36). Euclio the miser is the chief character in *Aulularia*. The pot in which he keeps his money (p 225, l. 39) and the 'bryde Cake' (p 226, l. 5) to celebrate the wedding of his daughter are both props for the play. *Aulularia* also involves a wedding celebration with music and dancers, here apparently represented by morris dancers. Another morris dance occurred in 1622–3 (Appendix 5, p 879).

226 DOL: Bowtell 2 f 38
Apparently the two waits' collars supplemented the original three to make a total of five. The increase is also apparently reflected in the waits' wages, which were 30s in 1563–4, but five marks (£3 6s 8d) in 1564–5 and 1565–6.

228–9 BL: Harley 7033 (Baker 6) f 114
Copy in CUL: Mm.2.23, p 127.
Neither *Hercules furens* nor *Troas* (probably *Troades*) was in fact performed on this occasion. It is unclear whether Euripides' plays (in Latin versions like the one used for *Ajax*?) or Seneca's are meant.

230 CUL: Ff.5.14 ff 91v–2
The 'tragedye named Dido' (ll. 27–8) was composed by Edward Halliwell (see 'Hatcher's Book,' p 243, l. 12).

231 Nichols: *Progresses of Elizabeth*, vol 1 pp 185–6
These excerpts, printed by Nichols 'from an original MS' (a transcription of which was provided to him by one 'E.C. jun.'), bear a close resemblance to the previous document. Given the number of verbal differences, however, and the additional information it supplies concerning which students performed in what plays, it has been reprinted here at length rather than merely collated against CUL: Ff.5.14.

231 Nichols: *Progresses of Elizabeth*, vol 1 p 188
The Latin tragedy, as revealed in other sources (p 231, ll. 3–4; p 235, ll. 16–18; p 238, ll. 3–6), was *Ajax Flagellifer*. Although this source asserts that it was prepared by King's College men only, Robinson (p 237, ll. 6–8; p 238, ll. 6–11) asserts that it was prepared by the whole university.

232 CUA: Misc. Collect. 4 ff 63–3v
Copy in BL: Harley 7037 (Baker 10), pp 109–35.
The 'canapye borne by iiij^{or} doctors' (l. 28) may have been the cloth-of-gold hearse-cloth used in the funeral of Henry VII: this hearse-cloth survives and is on display under glass in Great St Mary's Church.

233–4 CUA: Misc. Collect. 4 f 70v
The 'same waye' (l. 1) is explained in an earlier passage, not included in the Records, which states that the queen went 'into her travas by ye secret waye.' This secret way was probably an entry into the chapel through one of the side-chapel windows toward the east end, as opposed to a more exposed path through the doors at the west end. For a conjectural floorplan, see Figure 3, p 718. For a conjectural reconstruction in three dimensions, see Richard Leacroft, *The Development of the English Playhouse* (London, 1973), 13.

235 Folger: V.a.176 f 1
Copy in BL: Harley 7037 (Baker 10), pp 181–230.
Nicholas Robinson participated in plays at Queens' College in 1550–1, 1552–3, and 1553–4. His statement that the stage in King's College Chapel was five feet high (p 235, l. 18) constitutes a unique reference to the height of a stage platform in Cambridge.

238–9 STC: 12897 sigs Ciiij-iiijv
For a manuscript copy, see Document Descriptions (p 796).

242–3 Simancas: Archivo General, Legajo 817 f 82
Guzmán is the unique source for this incident. The full text is given by Kervyn de Lettenhove, *Relations politiques des Pays-Bas et de l'Angleterre, sous le règne de Philippe II*, vol 4 (Brussels, 1885), 87–8. The incident is discussed by J.A. Froude, *History of England*, vol 7 (London, 1893), p 205; Mullinger, *University of Cambridge*, vol 2, pp 190–1, n 2; and Boas, *University Drama*, Appendix 3. See also 'A Masque Before Queen Elizabeth' in Appendix 6:1.

243 KCL: Misc. 74/1 ff 34v, 43
'Hatcher's Book' lists members of King's College under the years of their first admission to the college. Halliwell was admitted in 1532, Preston in 1553. 'Hatcher's Book' is the unique source for the identification of Halliwell as the author of *Dido* (Appendix 6:2). Preston was junior proctor of the university in 1565–6. For more detail about Preston, see Appendix 16 and Nichols, *Progresses of Elizabeth*, vol 1, pp 181–2, n 2; 245. This Thomas Preston may also be the author of *Cambyses* (see Introduction, p 823, n 66).

244 Wing: F2416 p 139
Preston's brass may still be seen in the floor of the antechapel at Trinity Hall. It is dated 1598 in *Monumental Brasses in Cambridgeshire and the Isle of Ely*, 4th ed, rev (Cambridge, 1970), 6.

246 SJA: SB4.1 f 265
Possibly Henry the painter (l. 4) was a member of the Preist family, some of whom were painters and among whom the first name Henry occurs (Appendix 6:1, *Preist the Barber*, note).

248 TCA f 136v
Smith, *College Plays*, p 108, suggests that 'Crumenaria' (l. 27) may be the same play as 'de Crumena perdita' mentioned in the Trinity College accounts for 1554–5 (p 191, l. 17).

249 CUA: Collect. Admin. 13 f 87v
William Gibbons, having removed from Oxford, is first recorded at Cambridge in this document, which precedes by several months evidence of the baptism and death of his firstborn son, Richard, in July 1566, recorded in Holy Trinity Church registers (Edmund H. Fellowes, *Orlando Gibbons*, p 15). Richard 'gravers showemaker' (l. 25) is apparently to be identified with the 'Richerd Gravenes' who stood surety for the waits' collars in 1567–8 (p 254) and is further identified as a shoemaker on f 190 of Collect. Admin. 13.

250 TCA f 173v
On the possible identification of *Iephthes*, see Appendix 9.

253 DOL: Bowtell 2 f 78
William Mason ('masen' (l. 25)) was a musician, named earlier in William Gibbons' suit of 1565–6.

253–4 CRO: PB/57 ff 262, 262v
Copy in CRO: PB/6, p 45.

The town council herewith conferred the mastership of the town waits on William Gibbons. The five collars imply five waits.

255 SJA: SB4.1 f 398
Smith, 'Academic Drama,' p 222, mistranscribes 'in the hall' (l. 29) as 'in the gall*ery*' (Appendix 11, 1568–9).

257 CUA: U.Ac. 2(1) p 231
The junior proctor was Edmund Rockray. In light of later disturbances at Chesterton, it is more probable that the proctor was bringing back this dancer to face some form of disciplinary action than to obtain his or her services on behalf of the university.

259 CUA: Luard 187 ff 9v, 11v, 12–12v
Copies in CUA: Collect. Admin. 1, ff 172, 177, 178; Collect. Admin. 2, ff 183–3v, 189, 190; and many other official documents.

The statutes of 12 Elizabeth, not officially superseded until 1882, served as a foundation for the university's campaign against admitting professional players within the five-mile precinct of the university. A copy of the text of f 9v, made for the proctors' use, is contained in Misc. Collect. 13, p 213, under the title 'Playes or games'; see also injunctions in English dated 7 July 1595 and 14 November 1600.

Injunctions against Christmas lords and saltings (p 259, l. 41–p 260, l. 8) date back to 1548–9 and 1557–8 respectively.

264 PHA single mb
For a similar use of live hunting dogs, see the King's College performance of *Hippolytus* in 1552 and endnote.

265 QUA: Book 4 f 94
Reynalde (l. 22), not otherwise mentioned in the Records, may have been one of the Cambridge waits: compare to payments to Richard Graves by Jesus College in 1577–8 and 1578–9.

265 TCA: Box 27.1 f 285
Smith, 'Academic Drama,' p 168, misreads 'T*homas* Watson' (l. 34) as 'E. Watson.'

266 CUA: U.Ac. 2(1) p 252
Although 'playes' (l. 16), used in a similar context in 1573–4 (p 271), may suggest stage plays, it is perhaps more likely that activities at Gog Magog Hills were sports of the kind named in 1619–20 (pp 570–3). This present reference antedates by several years the 1576 attestation of the name Gog Magog Hills cited by P.H. Reaney, *The Place-Names of Cambridgeshire and the Isle of Ely* (Cambridge, 1943), 35–6: 'There seems to be little doubt that ... these hills owe their present names to the figure of Gogmagog cut in the downland turf, either inside Vandlebury Camp or on the hillside near it. Camden attributes the name to the scholars of the university (*studiosi vocant*), while Layer ... attributes to them the actual cutting of "a high and mighty portraiture of a giant ... within the said trench" which he had seen himself.'

269 CUA: CUR 79 (Art. 4) single sheet
Both this letter and the next are rough drafts. The privy council letter of 30 October 1575 was evidently issued in response to these complaints. The incident of 'two yeres past' (l. 19) (1571–2) is otherwise unrecorded. For 'last yeres attempt' (l. 31), see University Audit Book for 1572–3.

270–1 CUA: CUR 79 (Art. 4*) single sheet
The 'attempte of breakyng of the peaxe the dec⟨ember⟩ of this yeare' (p 270, ll. 26–7) has not been identified. The 'intended Rebellyon' (l. 29) probably refers to the rebellion of the northern earls (1569). Robinson, the organizer of the games, was active again 1579–80.

271–2 CUA: CUR 44.1 (Art. 137) single sheet
Though the university needed Burghley's assistance to stop the games themselves, with this order it exercised its authority to prevent its own students from attending.

274 KCA nf [f 1]
'Hookes le singing ma*n* of Elye' (l. 22): see a similar entry in Trinity College accounts for 1608–9.

276–7 CUA: Lett. 9 (A.4) single sheet
Copies in PRO: SP15/12, ff 221–2v (Burghley's undated draft, with many corrections); BL: Lansdowne 20, ff 134–4v (Art. 52); BL: Lansdowne 71, ff 200–200v (Art. 82); and CUA: Collect. Admin. 5, ff 166–6v. *Calendar of State Papers, Domestic, Elizabeth, 1601–3, Addenda 1547–65*, pp 575–6, assigns the PRO copy doubtfully (and incorrectly) to 1565. This letter was sent from Windsor and signed by William Cecil, Lord Burghley; Thomas Radcliffe, earl of Sussex; Francis Russell, earl of Bedford; Robert Dudley, earl of Leicester; Sir Francis Knollys; James Croft; Sir Thomas Smith; and Francis Walsingham.

This letter, the response of Burghley and the privy council to the university's letters of 28 March 1574, is the foundation of all subsequent prohibitions not only of 'showes of vnlefull, hurtfull p*er*nicious & vnhonest games' (p 276, l. 20), but also of performances by professional players. Such prohibitions include the university's refusal to license players on 21 June 1580; its letters on 19 and 20 September against Robinson's second attempt to show games; and its actions against players on 27 June 1590 and 1 September 1592. The powers granted in the letter were officially renewed and explicitly extended to include prohibitions of plays on 29 July 1593, and confirmed (along with this extension) by royal letter on 23 July 1604, 4 March 1605, and 26 June 1632. The 'privatt exercises of the yowthes, meete & vsuall for their recreation' listed among the exceptions here (p 277, ll. 5–6) doubtless included both college outdoor recreation and the college plays (cf the similar saving clause in James I's letter of 1604).

279 CRO: PB/57 f 365
Copy in CRO: PB/6, p 234.

281 CUA: U.Ac. 2(1) p 265
The university sponsored a comedy for presentation to Elizabeth at its mass visit to Audley End 26–7 July. Boas, *University Drama*, p 111, n 2, suggests that the comedy 'apparently

was not acted.' He bases this suggestion on a report that 'the Schollers, honourablie dismist, returned home to Cambridge that nyght about midnyght, for in Walden they could get no lodging' (Nichols, *Progresses of Queen Elizabeth*, vol 2, p 114). The fate of the body of scholars as a whole, however, has no necessary bearing on the fate of those who came prepared to entertain the queen with a play. Evidence from college accounts for this year and the next, moreover, suggests that the performance came off as planned: see especially Christ's College accounts for 1578–9.

The events at Audley End are recorded by Nichols and by Richard, Lord Braybrooke, *The History of Audley End* (London, 1836), 74–7. Gabriel Harvey's participation is further analysed by Virginia F. Stern, *Gabriel Harvey: His Life, Marginalia and Library* (Oxford, 1979), 39–46.

281 CHA: B1/3 f 304
The payment to 'the Quenes trumpeters at the playes' (l. 39) probably refers to the play(s) presented to Elizabeth at Audley End on July 26–7, in the last quarter of the previous academic year. The payment probably does not mean that Christ's College itself put on the play(s): its last confirmed play was performed in 1567–8.

282–3 GCL: 759/421 pp 10–11
The college annals for this period were commissioned in 1655 and written by William Moore between 1656 and 1659. For another account of the issues treated in this excerpt, see p 286 and endnote.

284 SJA: SB4.2 f 60v
The payment for 'pap*er* to write out ye bookes for ye tragedy' (l. 20) constitutes a rare reference to play books or part books (see also Queens' College accounts for 1549–50 and Trinity College Senior Bursar's Accounts for 1620–1).

284 SJA: SB4.2 f 80
Probably the supper was 'bestowed on dr Legge' (l. 27) in recognition of his authorship of *Richardus Tertius*. The 'nettes to hange before the windows of ye Hall' (l. 28) were probably used to darken the hall during daytime performances: see also the college accounts for 1594–5, and Trinity College accounts for 1612–13 ('for windowes stopping with matts,' p 499, l. 30).

284–5 SJA: SB4.2 f 80v
Payments cited from this page are followed by further payments for boards, parchment, and two great baskets. Since no clear connection is made between these payments and the play production this year, they have not been transcribed in the Records.

285 SJA: SB4.2 f 82v
The glass was not necessarily broken at the plays, but references to windows earlier in this account are suggestive.

285 TCA f 323
This Senior Bursar's booklet is different from the rest in volume 2 in that it contains rough

accounts, with numbered quarters. The first quarter is December to March, the second is March to June, and so on. This evidence may mean that despite the appearance of adherence to a single accounting period of Michaelmas to Michaelmas, Trinity College continued for some time its original 'audit year' of December to December (see Introduction, pp 775–6).

286 Wing: F2440 pp 276–7
Richard Parker's 'Σκελετὸς Cantabrigiensis' is a history of Cambridge University completed in 1622 but not printed until 1715 by the antiquarian Thomas Hearne in vol 5 of his edition of Leland's *Collectanea*: see DNB, Richard Parker, for a more complete history of the text.

The relationship between Fuller's account of Legge and Moore's account in the Gonville and Caius College annals (pp 282–3) is uncertain: Fuller may have been the source for Moore or Moore for Fuller. Either way, the authority is doubtful for the somewhat implausible story that a plagiarist interfered with Legge's work on or access to his own copy of *Solymitana Clades*. Perhaps Fuller (or Moore) confused Legge's case with William Alabaster's (Appendix 6:1, *Roxana*). In any case, *Solymitana Clades* was never performed.

Queen Elizabeth was present at *Richardus Tertius* only in Fuller's imagination. Furthermore, his remarkable tale of John Palmer is probably no more to be taken seriously than his tale of the gentlewoman distracted by Alabaster's *Roxana* (1591–2), or the ill effect of play-acting on Thomas Morgan (1614–15, p 544).

287–8 SJA: SB4.2 f 80v
Some light may be shed on the occasion of these plays by a set of complaints by the college fellows, assigned in the Records to 1587–8, which reveals that a comedy 'was vsually ⌜and yearly⌝ played to celebrate the Queenes day' (17 November; p 321, ll. 26–7) prior to the mastership of William Whitaker (1586–95). A play on this occasion is compatible with payments in the October quarter; but so, of course, is a play during the week after Christmas. The plays performed this year have not been identified.

288 SJA: SB4.2 f 83
These expenditures may suggest a team of carpenters or night-watchmen for the college stage: see Trinity College expenditures for 1614–15 (p 526). However, 1579–80 expenditures have no necessary connection with any play.

288–9 PRO: SP12/133 f 1
'Punter late scholler of St Iohns colledge' (p 288, ll. 34–5) is probably to be distinguished from the Henry Punter who matriculated from St John's College in 1573 and received his BA in 1576–7. This 'late scholler' may be the 'Punter' who played in *Hymenaeus*, while Henry is the 'Ds Punter' who played in *Richardus Tertius* (Appendix 7). (Boas, *University Drama*, p 110, n 3, suggests that the two were one and the same person.) Neither Byng's depositions nor the 'letters from hence' (p 289, l. 27) have been traced.

290 CUA: Lett. 9 (B.18) f [1]
Evidently this very letter, signed by Burghley, was carried by the earl of Oxford's players to Cambridge and there presented to the vice-chancellor. Chambers, ES, vol 2, p 100, notes that Burghley was father-in-law to the earl of Oxford. See the similar exchange of letters between

Lord Holland and Butts in 1629–30. The reference to the company's plan to spend four or five days in Cambridge constitutes unique evidence in the Records for the duration of a playing company's visit.

291–2 CUA: Lett. 9 (E.7.a) single sheet
The Howes is situated about two miles north-west of town centre on the Huntingdon Road (near the modern Girton College). Francis Hinde, knighted in 1578, had his residence at Madingley, near the Howes and some three miles from town centre. Sir John Peyton of Isleham, Camb (d 1616), is the most likely identification for 'Mr Payton' (p 291, l. 25): see the brief biography in the *DNB* article on his son, Sir Edward Peyton.

The 'last tyme the sayd Robinson pra⌜c⌝tized' (p 291, l. 33) was in 1573–4.

292 CUA: Lett. 9 (E.7.b) single sheet
Copy in CUL: Mm.1.40 (Baker 29), pp 400–1.

292–3 CUA: Lett. 9 (E.7.d) f [1]
Copies in CUA: Lett. E.7.c; Collect. Admin. 5, f 170 (registered copy); BL: Harley 7037 (Baker 10), p 295; and CUL: Mm.1.40 (Baker 29), p 400.

Cooper, vol 2, p 380, notes another earlier letter from Lord North, which gives further evidence of his extraordinarily volatile temper, in CUL: Mm.1.40 (Baker 29), pp 399–400 (printed in *Transactions*, vol 1, pp 292–5).

294 TCA: Box 29.276b f 1
Edward Forcett's play was probably *Pedantius* (see p 295 and Appendix 6:1). The date 5 January 1580 (ie, 1581; date visible under ultraviolet light), though associated with Sledd's play, supports a date of 1580–1 for *Pedantius*.

295 SJL: K.16 (336) f 1
Smith established the significance of this document in 'Edward Forsett and the Cambridge Comedy *Pedantius*,' *Times Literary Supplement* (10 October 1918), 483. The document apparently settled a controversy over the authorship of *Pedantius* in favour of Forcett and against Wingfield.

Smith read 'I.B.' as 'F.B.' In response, E.A. Harman, 'The Authorship of "Pedantius,"' *TLS* (27 March 1919), 165–6, argued that 'F.B.' stood for Francis Bacon. Smith, Harman, and others argued the point in further letters to the *TLS* dated 3, 17, and 24 April and 1 May 1919 (pp 184, 213, 226, 238 respectively).

295–7 BL: Lansdowne 33, Art. 29 f 58
A further complaint against Thomas Paris concerning a football match on 17 May 1581 occurs in BL: Lansdowne 33, Arts. 34, 35 (printed in *Transactions*, vol 1, pp 305 (34), 305–6 (35); and in Cooper, vol 2, p 371). A deposition concerning football at Chesterton is CUA: V.C. Ct. I.70.2c, f 3. Thomas Paris was involved in many legal skirmishes with the university: see CUA: V.C. Ct. I.2, f 33v (subpoena to appear 28 July 1589); U.Ac. 2(1), pp 314–15 (arrested 1590–1, details in vouchers U.Ac. 1(2), 33 (*c* 21 October–22 November); 34 (Stringer, 'towchinge the Ryote obiected by the L*ord* North' 9 October–21 November); 35 (Robert

Some VC, 'after the arrest of Paris')). *Transactions*, vol 2, pp 156–82, prints documents concerning a violent disturbance in which, among other incidents, Paris is accused of stabbing the playwright Walter Hawkesworth (p 175). Lett. 9.E.1 contains North's threat to cut off the ears of an unnamed person as punishment for slander, a token of the violence of his temper (see also pp 292–3 and endnote). For more Chesterton matters, see V.C. Ct. VI.15 (many documents bound into one volume). Later Chesterton troubles occurred in 1589–90 and 1591–2 (Records).

297 BL: Lansdowne 33, Art. 31 f 62
Not dated; evidently this letter accompanied the depositions and complaint which constitute the next several items.

301–3 BL: Lansdowne 33, Art. 28 f 56
Copy in CUA: V.C. Ct. I.70.2.c, ff 1–2v (draft, with corrections, everywhere using 'bearherd' in place of 'bearward').

This document is a précis based on the depositions and probably analogous to a motion to be placed before a judge.

303–4 BL: Lansdowne 33, Art. 33 f 66
Copy in CUA: Collect. Admin. 5, ff 170v–1. The original, which may have been sent to the university, has not been traced.

304–5 CUA: Collect. Admin. 5 f 170v
Copy in BL: Harley 7041 (Baker 14), p 150. The CUA item is a registered copy; the original has not been traced.

305 JEA: A/C 1.2 p 818
Arthur Gray and Frederick Brittain, *A History of Jesus College, Cambridge* rev ed (London, 1979), 68, in place of 'for puer vapul*ans*' (l. 28), print 'pro puero vapulando,' which may seem to suggest a variant source for this entry: but this may be a classicizing over-correction by Gray and Brittain, who apparently took the phrase to mean 'for beating a boy' rather than as the title of a play.

308–9 CUA: Collect. Admin. 6a p 228
The entire entry is written out a second time on p 230, but cancelled. Copies in CUA: Collect. Admin. 6b, f 14; and BL: Harley 7030 (Baker 3), pp 427–8.

309 CUA: Collect. Admin. 6a p 550av
Though this document is undated, 1582–3 fits the careers of the students named, and the events described may correspond to disturbances mentioned in the preceding item.

309–10 CUA: Collect. Admin. 6a p 247
Copy in BL: Harley 7030 (Baker 3), pp 428–9.

This document, the earliest reference to the lord of taps in the Records, suggests that the

tradition was of long standing. This is also the earliest reference in the documents to William Bird, identified as a university wait (see Introduction, p 740).

314 TCA f 127
The phrase 'the last yeare' (l. 21) may refer to the season beginning Christmas 1585, and thus to the plays by Farrand and Sledd as named in the inventory for this year.

319–20 CLA: Safe A:1/2 nf
The deduction (p 320, l. 2) reflects some adjustment in the accounts, the nature of which is unclear. The payment of 3s 4d (see also p 319, l. 41) is normal for this college in this period.

320–1 CUA: CUR 93 (Art. 9) f 1
On the background of the controversies at St John's College, see H.C. Porter, *Reformation and Reaction*, pp 119–35, 183–206.

321 CUA: CUR 6.1 (Art. 35) f 2
This undated record is placed here by analogy with the preceding item. William Whitaker was master of St John's College 1586–95. The list of charges is noted by Porter, *Reformation and Reaction*, pp 186–7. This entry provides unique evidence for a tradition of St John's College comedies on 17 November, the anniversary of Elizabeth's accession.

322–3 KCA nf [f 1]
For more detail about (Thomas) Lutt, see Introduction, p 740 and Appendix 13.

325–6 CUA: O.II.211 single sheet
The VC this year was Thomas Preston. By 'thexpresse order of the Lord*es*' (p 325, l. 36) and 'an expresse order therein taken' (p 326, l. 1) are meant the privy council letter of 30 October 1575. Note the similar incident and similar warrant, also addressed to Richard Cobb as one of the constables, on 1 September 1592.

326–9 CUA: Comm. Ct. II.4 ff 42, 44v–5v
William Gibbons had resigned as Oxford wait on 15 September 1588 (Appendix 13). The replies by William Bird (pp 326–7), Richard Walker (pp 327–8), John Andrewe (pp 328–9), John Martyn (pp 333–4), and Gibbons (p 335) are all in response to a suit which Gibbons apparently brought against Bird shortly after the alleged incident of 21 June 1590. Although the original of the seven allegations is lost, the replies suggest that Gibbons charged Bird in the first article with slandering him and his men publicly at the gate of the Falcon Inn on 21 June 1590, and in the third article with claiming (falsely) to be the university wait. From the latter it may be inferred that Gibbons believed he himself had the exclusive right to be called university wait.

332–3 CUA: V.C. Ct. I.72 (6.9) single sheet
The relation of this suit to Gibbons' suit the previous year is not specified; the first article suggests that the verbal hostilities alleged in Gibbons' suit had now escalated to physical violence. Bird's instrument (p 332, l. 35) was apparently a shawm, which has both a staple and a reed. It is noteworthy that in the third article Bird asserts that he is a servant of the university:

perhaps this is to be interpreted as a claim to be university wait, although he does add that Gibbons is also subject to university jurisdiction 'eoq*ue* pretextu' (p 333, l. 10).

333–4 CUA: Comm. Ct. II.4 ff 45v–6v
John Martyn's deposition is the fourth in a series which began in 1589–90 with the depositions of Bird, Walker, and Andrewe.

Gibbons' four responses (p 335) are to a different set of articles from the seven to which Bird, Walker, Andrewe, and Martyn responded. It is possible that the 'articles of exceptions' (l. 4) to which he replies are the same as those filed by Bird in the vice-chancellor's court (pp 332–3), although it is difficult to see how Gibbons' third response relates either to Bird's third article (p 332) or to the probable contents of the original third article, and in fact these 'articles of exceptions' may be lost. Whatever the contents of the third article, in his reply Gibbons asserts that in July 1590 Bird had expressed a willingness to settle the suit. Gibbons' testimony suggests that his original suit must have been filed between 21 June 1590 and the Oxford commencement in July 1590.

337 QUA: Book 5 f 26v
The name of the comedy (l. 19) is unknown. It may be noted that George Montaigne, who was involved with Meriton in the college plays of 1594–5, is said to have acted Miles Gloriosus (ie, Pyrgopolynices), doubtless in Plautus' comedy of that name (Appendix 3, 1628).

338 CUA: U.Ac. 2(1) p 318
Copy in CUA: V.C.V. 3.1, f 3.

The 'new Musicke stage' (l. 13) was apparently erected in Great St Mary's Church for performances during commencement: see similar entry in 1599–1600 (p 376, ll. 34–6). See university accounts for 1549–50 and 1599–1600 for other instances of music paid for by the university.

338–9 Wing: F2440 p 70
Fuller's remarkable tale concerning the gentlewoman (p 339, ll. 3–7) should be compared to his tale of John Palmer in *Richardus Tertius* (1578–9).

339–40 BL: Lansdowne 71, Art. 82 f 201
This and the following items concerning the university's appeal to Burghley and the privy council are printed, with useful comments, by Chambers and Greg, 'Dramatic Records from the Lansdowne Manuscripts,' pp 190–8. The '*lett*res' (p 339, l. 27) of the privy council are the letter of 30 October 1575. A similar warrant, also addressed to Richard Cobb as one of the constables, was issued in 1589–90.

The records of this year give an unusually detailed account of the movements of the queen's men. The company was debarred from playing on 10 June, but returned on or shortly before 1 September under the leadership of either Laurence or John Dutton, secured the licence of Lord North, posted bills on the college gates, and succeeded in performing at least once in Chesterton, across the river from the site of Sturbridge Fair. (The queen's players received 10s from the town; one of the company also received a payment of 2s 6d from Trinity College either as a gratuity or for services unknown.)

The phrase 'roomes, houses or yardes' (p 340, l. 4) may refer to sites where plays were actually performed in Chesterton, but the language is too conventional to be taken as evidence. All three terms probably refer to inns rather than to private dwellings.

340–1 BL: Lansdowne 75, Art. 8 f 16
This letter was sent from Cambridge and signed by Robert Some, vice-chancellor; Thomas Byng; Thomas Legge; Thomas Preston; Laurence Chaderton; Roger Goad; and Thomas Neville.

The stated purpose of this letter was to renew the 'almost expired' (p 341, l. 9) force of the privy council letter of 30 October 1575. The requested letter was finally produced on 29 July 1593. The 'supplicacion,' the 'breefes of our Charters,' and the copy of the letter of 30 October 1575 (p 341, ll. 15–17), all of which accompanied the university letter, are bound together with the letter in BL: Lansdowne 75. Concerning the 'like occasion heretofore' (p 340, l. 40–p 341, l. 1), see 1579–80.

341–3 BL: Lansdowne 71, Art. 83 ff 202v–3
This letter was sent from Cambridge and signed by Robert Some, vice-chancellor; Thomas Byng; Thomas Legge; Thomas Preston; Roger Goad; Thomas Neville; and Laurence Chaderton.

This is the supplication mentioned in the previous letter. The phrase 'seauentene yeares since' (p 341, l. 37) probably refers to incidents of 1574–5 and to the privy council letter of 30 October 1575, and possibly to events in the intervening period (eg, 1579–80?). The 'auncient Charter' (p 342, l. 9) is the charter of Henry III (24 July 1270) prohibiting tournaments (printed by John Willis Clark, *Letters Patent of Elizabeth and James the First Addressed to the University of Cambridge, with Other Documents* (Cambridge, 1892), 61–2).

346–7 BL: Lansdowne 71, Art. 84 f 204
This letter was sent from Cambridge and signed by John Still, vice-chancellor; Roger Goad; Robert Some; Humphrey Tyndall; William Whitaker; Edmund Barwell; and John Jegon.

Printed, with useful comments, by Chambers and Greg, 'Dramatic Records from the Lansdowne Manuscripts,' 198–200. Greg and Chambers, p 198, note that Elizabeth's 'appetite for academic drama' may have been whetted by her visit to Oxford the previous September. They suggest that Heneage was using a 'wile,' particularly since Lord Strange's men and Pembroke's men did perform after all.

The claim that the university had 'no practize in this Englishe vaine' (p 347, ll. 2–3) is somewhat disingenuous, since *Gammer Gurton's Needle* was performed at Christ's *c* 1550–1, 'english plaies' are mentioned in the Trinity College accounts for 1559–60 (p 208, l. 24), and Nicholas Udall's *Ezechias* (in English) was performed for Elizabeth in 1564. Nevertheless, the habit of playing in Latin was generally observed before the *Parnassus* plays at St John's College beginning in 1598–9 and *Club Law* at Clare in 1599–1600 (Appendix 6:1).

347–8 BL: Lansdowne 75, Art. 5 f 10
This letter was sent from Cambridge and signed by Thomas Legge, vice-chancellor; Robert Some; Edmund Hounde; Thomas Neville; Edmund Barwell; John Duport; Humphrey Tyndall; Thomas Byng; Thomas Preston; and Laurence Chaderton.

The phrase 'longe since' (p 347, l. 28) refers back to 18 September 1592, a period of some ten months. The requested letter was finally produced on 29 July, twelve days after this reminder was dispatched (see next item).

The Cambridge report by Philip Stringer on the experience of 'some of our Body vnto ... Oxford' (p 347, l. 36) for the royal visit of 22–8 September 1592 survives in CUA: Add. 34 (see REED Oxford collection, forthcoming).

348–9 PRO: PC2/20 pp 516–17
Copy in Oxford University Archives: Reg. L, ff 262–2v.

The registered copy in PRO: PC2/20 is undated; the date is supplied from the Oxford University copy. The Cambridge University copy has not been traced. This letter is a renewal of the letter of 30 October 1575 as requested by the university on 18 September 1592 and again on 17 July 1593; in addition, the new letter formally confirms the right of the university to prohibit professional players. Although the university claimed this right in its letter of 1579–80 (pp 290–1), no earlier document with statutory force granted that right in so many words.

352 KCA nf [f 2v]
Smith, 'Academic Drama,' p 218, misreads 'Thornefe' (l. 16) as 'T. Hornesby.'

355 DOL: Bowtell 3 f 110
The lord chamberlain's players were Shakespeare's company. On the vexed question of whether *Hamlet* was performed in Cambridge on this or any other occasion, see Appendix 10.

355 BL: Lansdowne 78, Art. 16 f 34
This letter was sent from Cambridge and signed by Thomas Neville, master; George Lee; Jeremiah Ratcliffe; John Sledd; Gregory Milner; William Hall; Samuel Herne; and Cuthbert Norris.

Printed, with useful comments, by Chambers and Greg, 'Dramatic Records from the Lansdowne Manuscripts,' pp 213–14.

355–6 Bodl.: Gough Cambridge 46 ff 13, 14
Copy in CUL: Mm.1.43 (Baker 32), pp 529–31. The passage is cited at greater length (from Baker) by G.C. Moore Smith (ed), *Laelia: A Comedy Acted at Queens' College, Cambridge, Probably March 1st, 1595* (Cambridge, 1910), x-xii.

College halls were darkened by hanging mats or nets over the windows: see St John's College accounts for 1578–9, and the Trinity College comedy account of 1612–13.

356 Wing: F2416 p 156
Fuller dates the performance of *Laelia* 1597–8, erroneously assigning it to the year of the death of Burghley and the installation of Essex as chancellor of the university. Smith (ed), *Laelia*, pp viii-xv, notes that the performance of *Laelia* has been incorrectly assigned not only to 1598, following Fuller, but also to 1590. For a follow-up discussion of the date, see Smith, 'The Cambridge Play *Laelia*,' *Modern Language Review*, 6 (1911), 382–3. See the Queens' College inventory of 1546–7 for an earlier play of *Laelia Modenas*.

356 Collins: *Memorials of State*, vol 1 p 362
On Queen's Day, 17 November, Essex produced a tournament 'device' for Elizabeth at Westminster, apparently written by Francis Bacon. For more information about this device, see the next note, and see Chambers, ES, vol 3, p 212. Gerardus (an old man) and Petrus Pædagogus (a pedant) are characters in *Laelia*; all other roles mentioned in this excerpt refer to the entertainment at Westminster. The suggestion in the footnote that 'Pedantiq' (l. 25) may be an antiquarian misreading of 'Pedanti*us*' was first made by Smith (ed), *Laelia*, p xiii.

356–7 STC: 25224 sig E5
George Meriton and George Montaigne, fellows of Queens', participated in both *Laelia* and the Westminster Queen's Day device (see preceding note). Smith (ed), *Laelia*, pp xv-xvi, suggests that one or both of these men may have written *Laelia*. This suggestion becomes more plausible in view of the evidence that Meriton was responsible for a Queens' College play in 1591–2, and that he assisted Thomas Cecil of St John's with the composition of *Æmilia*: see Meriton's letter of 23 December 1614. Montaigne was at some point involved in a production of *Miles Gloriosus* (Appendix 3, 1628).

357 CUL: Mm.1.53 f 122
Baker specifies, 'Ex MS G. H.': George Harbin matriculated in 1683 (Venn, DNB). Neither his antiquarian transcription nor the original has been traced. These injunctions are an elaboration of the injunctions of 12 Elizabeth (1569–70).

357 CCA p 72
Smith, 'Academic Drama,' p 210, expands 'com*puto*' (l. 29) as 'comœdia' but adds a query to indicate his uncertainty.

359 TCA f 306v
For more information on Hilton, see Appendix 13.

359–61 CUA: V.C. Ct. I.72 (16) ff 1–1v
The main body of King's College was originally situated north of its chapel, near Clare, rather than south, as it is now: hence the 'windowes on Clarehaull syde' (p 360, ll. 18–19).

362–3 CUA: V.C. Ct. I.74 f 4
This case follows one in which Thomas Knightes, innkeeper of 'ye Elephant in Cambridge,' was charged with permitting a game of 'slydgroat' involving 'one Bradburie of Caius colledge and mourton of Christes colledge.' In V.C. Ct. I.4, f 283, on 15 February 1600, Thomas Knightes of the parish of St Sepulchre (the Round Church) was charged with victualling without a licence: that document seems to establish the approximate site of the Elephant. For more information about the Elephant, see p 1230.

363–4 CUA: V.C. Ct. I.3 ff 109v–10
The principals in this adultery case were John Edmunds, Jr, MA, of Peterhouse (the husband);

Brigit Edmunds (the wife); and William Covell, STB (ie, the modern BD degree), fellow of Queens' (the co-respondent). John Edmunds, Jr, was the son of John Edmunds, Sr, former alderman and mayor, and grandson of John Edmunds, master of Peterhouse 1522–44. Cooper, *Athenae*, vol 1, p 86, notes that the grandfather 'was privately married to a sister of the wife of John Mere, esquire bedel, and had a son John, first called Mere and afterwards Edmunds, who was mayor of Cambridge.'

This presentment led to three cases before the vice-chancellor's court: proceedings against Brigit Edmunds for adultery with William Covell; proceedings against William Covell for adultery with Brigit Edmunds; and a suit of divorce against Brigit Edmunds brought by her husband, John Edmunds, Jr.

The business became heated early, and Edmunds sued for a peace bond against Covell the same day proceedings began. Although Brigit denied her guilt at first, she confessed upon her second court appearance (30 August), and on 9 October was delivered a set form of penance to be done on three successive Sundays in her parish church (CUR 11, Art. 20(2)). She does not appear to have contested the divorce suit (brought on 4 September), although she was not able to appear on 6 September to hear further proceedings in the case because she was then lying in childbed. As of 4 October there had been no further proceedings in the case of divorce, and she is still named as 'wyef of Iohn Edmunds the yonger' in the schedule of penance. In fact, although as of 19 November she faced a possible penalty of excommunication for not performing her penance, she is still being cited as Edmunds' wife (f 159).

The suit against Covell dragged on over four court days (28 and 30 August, 3 and 6 September) as the Edmunds family and servants tried to discredit him from compurgation, discredit his compurgators, and produce eyewitnesses to the adultery. On 6 September Covell did finally make a successful compurgation and was dismissed with his good character restored, although he was still named as Brigit's partner in the schedule of 9 October.

364–5 CUA: V.C. Ct. I.3 ff 116–16v

The accusation that Montaigne 'redd lectures to me of bawdrye' (p 365, l. 10) is elaborated on f 117: Montaigne declared that during a trip to Ely by boat, he 'tooke Bocchas in ffrenche ... and englished the same to them; wherein he saith there was noe bawdrye at all.' Brigit Edmunds, however, affirmed that on another occasion 'it was the Palace of pleasure which he red to hir.' The reference is to William Painter, *The Palace of Pleasure* (London, 1566; STC: 19121, and subsequent editions).

'Licea,' doubtless Covell's pet name for Brigit according to the classicizing manner of the time, may be drawn from the poetry of Giles Fletcher, father of the Cambridge playwright Phineas Fletcher. Giles' sonnet sequence *Licia or Poemes of Love* (STC: 11055), although issued anonymously and without imprint, was probably published in Cambridge in 1593.

John Crowfoote was a member of a family notorious in Cambridge for scrapes with the law. His father, Thomas, was keeper of the White Horse (V.C. Ct. I.4, f 285). John matriculated from Corpus Christi College in 1586, receiving his BA in 1590–1 and his MA in 1594, but was suspended 27 October 1595 'propter demerita sua' (V.C. Ct. I.30, f 175v; see also ff 142v, 146, 152). He was ultimately disqualified as a compurgator because of this suspension (V.C. Ct. I.3, f 117v).

The incident in which John Crowfoote was 'drawn by the heels from a common play' (p 365, l. 22) may be recorded in two depositions of 1 March 1596 describing an affray of

Thursday, 27 February, six months prior to the date of the adultery case. The first of these depositions, by Edward Smith, is CUR 6.2 (Art. 41):

> That mr Riddinge arresting ye sayd Crofoote he ⸢vpon Thursday night at ye Elephant⸣ Crofoot dyd resiste ⸢him⸣ wherevpon mr Riddinge charged this deponent ⸢and Prime with others⸣ in ye Queenes name to ayde him and this deponent layinge handes on him Crofoot he Crofoot dyd smite this deponent with his fist and ye sayed Riddinge still Charginge ye sayed [Crofoot] deponent to lay hand on him he still resisted and layed hould on a post from whence this deponent and otheres dyd pull him and going down ye stayrs he sawe Crofoot drawe his dagger and offer to smite at mr Ridding with ye poynt of his dager ⸢through his arm⸣ backward as yf he would haue stabbed him. and [f] before he came to ye stayrs and vpon ye stayres and [⟨.⟩] in ye entry ⸢of the house⸣ and soe all along ⸢ye streates⸣ going to ye toulbooth dyd often repeat these woordes viz Riddinge I wilbe revenged on you base Rascall yat thou art thus to [⟨.⟩s] vse me and sayed ye like ⸢woordes⸣ vnto [all yat] vs yat were about him and sayed he would haue all [the] there bloodes viz mr Riddinges and al ye rest and called Prime whitlivered knave and sayed he woold be specyally revenged on ye sayed Prime. And in ye carringe of him to ye tolboth both in ye house and in ye streates he cryed murther murther helpe gentlemen will you see a master of artes murthered and this crye he often repeated. And when he came within ye prison he strook Prime with his fist and strooke this deponent alsoe with his fist and would haue smitten this deponent with a candestick but yat he was put by with Riddinge and all this was doone in ye presence of ⸢this deponent⸣ mr Riddinge mr Sill Andrewe ye Porter of St Iohns Beniamin Prime and ye ost of ye house was there also at ye beginninge.
>
> Signum
> Edwardi + Smith

The second deposition, by Benjamin Prime (Art. 42), contains the same essential details, but adds that some of Crowfoote's crying aloud occurred 'in the courte ⸢yard⸣' after he had been led down the stairs. If this was the occasion of the common play, then that play was apparently performed in an upstairs room of the Elephant and not outdoors, although the Elephant had a courtyard.

The entire Crowfoote family was subsequently involved in a 'sturre & hurley burley' at the White Horse on 2 December 1597, when Benjamin Prime 'distrained a brasse pott in the kitchen there' upon an accusation that Thomas had been engaged in 'dresseing of fleshe' (V.C. Ct. I.4, ff 13v–14v). Prime found himself in violent conflict not only with Thomas, the father, but with Thomas's wife, their son John, and another young son unnamed. Thomas Crowfoote (called Crawford) was later committed to the gatehouse at Westminster, but released upon a submission dated 4 January 1602 (Misc. Collect. 8, ff 32–2v). On 20 January 1606 Alice Crowfoote was whipped by Thomas Purkis, probably for prostitution (U.Ac. 1(2), 1605–6, f 50).

365–7 CUA: V.C. Ct. I.3 ff 119v–20v
'The Comedye of ffatum' (p 367, l. 12) is unknown: it is almost certainly not the play entitled *Fatum Vortigerni* (Appendix 6:2, *Fatum*).

370 EMA: BUR.8.1 p 11
This is the only reference to (William) Bird as the recipient of a payment (for service as a wait?) since 1590–1: see Introduction, p 741.

373 SJA: SB4.2 f 531
Smith, 'Academic Drama,' pp 225–6, cites payments for mending hall windows this year and in subsequent years to 1601–2. None of these entries contains a mention of plays and thus none is included here; nevertheless, the *Parnassus* group was performed during these years at St John's, and the glass may have been broken during the plays (Appendix 6:1).

373–4 TCA f 227v
Apparently the college hired timber and other material normally used for the stages in Great St Mary's Church. For a description of the St Mary's stage, see p 507, l. 33–p 508, l. 28.

376–7 CUA: U.Ac. 2(1) p 360
The 'stage in St. Maries for the Musicians on the Queenes daie' (p 376, l. 35) was first constructed in 1591–2 as a supplement to the commencement stage. The university accounts for 1549–50 record a performance by King's College choir alone.

377 JEL: R.2.5 opening 29
W.W. Greg, in his review of Smith (ed), *Club Law* (Cambridge, 1907), in *Modern Language Review*, 4 (1908–9), 268–9, describes JEL: R.2.5 (then classed R.3.42) as 'a preliminary outline' of Fuller's *History of the University*. He suggests that 'the dating of *Club Law* in the latter is probably due to some careless slip.' He continues: 'I think it may now be taken as certain that the date of *Club Law* is the winter of 1599–1600, and that Niphle in the play stands for the Mayor of Cambridge, John Yaxley.'

377–8 Wing: F2416 p 156
Fuller's narrative seems partly verified by the town complaint of 1600–1, but his assignment of the performance to 1597–8 is probably incorrect (see preceding note), and Fuller is often given to sacrificing probability for the sake of an entertaining tale (see 1578–9, 1590–1). The text of *Club Law* was discovered by Smith in St John's College Library and edited by him in 1907. For the town complaint, see 1600–1. For other references to 'club law' – the use of clubs by students in affrays – see William Soone's description of Cambridge (cited by Cooper, vol 2, p 329), and see documents concerning various riots from 1582–3 to 1611–12 (see Index).

378–9 CUA: CUR 16 (Art. 6) single sheet
The keeper of the Bear at this date was Mary Gibbons, widow of William (Appendix 13). In 1643, 1644, and 1662 the Black Bear, which was the same inn, was used for political assemblies;

from 1773 to 1809 it was used as a concert hall by the Music Club (*VCH*, p 115). Presumably, therefore, it had a capacious hall, which would also have been suitable for plays.

For a similar complaint about length of hair, see the Kelly case of 1631–2 (p 645).

380 KCA nf [f 1]
On the identity of this 'Gibbins' (l. 4), see Introduction, p 745.

380 KCA nf [f 1v]
The founder's feast referred to in ll. 12–13 is probably for the anniversary of the death of Henry VI, observed in May. The situation is complicated, because the college also held 'commemorationes' of the founder each quarter, but an unqualified reference such as this one is probably to the main memorial at the anniversary.

381 CUA: Misc. Collect. 8 f 85
This announcement of university regulations, signed by John Jegon VC, reaffirms orders of 7 July 1595; 'como*n* plaies' (l. 41), however, stands in the place of 'Common bowling places' (p 357, l. 8) in that document.

382 PRO: SP12/279 (Art. 66(2)) f 114v
Copy in BL: Harley 7047 (Baker 20), f 82v. (PRO: SP12/279 Art. 66(1) is a letter from the university in the same case.)

Further complaints in the same vein but not mentioning plays are printed in *Transactions*, vol 2, pp 208–15. Presumably the play in question was *Club Law*: see Fuller's account, 1599–1600.

385–90 CUA: V.C. Ct. I.5 ff 221v–3, 223v–4v
The occasion of the riot which is the subject of these depositions was a play at St John's College, as revealed by the fact that Anthony Thompson of St John's served as stage keeper (p 389, l. 3), and glass was broken in the college hall. Perhaps the riot occurred during the performance of *The Return from Parnassus* (Appendix 6:1).

392 DOL: Bowtell 3 f 243
This entry was apparently inserted at a later date, as it is written in black ink, the rest of the page in brown.

395–7 CUA: Lett. 11a.A.8.a single sheet
Copies in CUA: Collect. Admin. 8 (Tabor's Book), pp 713–15; Bodl.: Rawlinson, Statutes 7, pp 185–7; and BL: Harley 7037 (Baker 10), f 351.

This is a royal confirmation of university privileges granted in letters of 30 October 1575 and 29 July 1593. The privileges were confirmed again by Charles I in 1631–2. See also the letters patent of 4 March 1605. At the conclusion of the registered copy in Collect. Admin. 8, p 715, the registrary has added the following summary:

> In Charta regis Iacobi p*ro*hibentur p*re*missa, et alia spectacula otiosa 'quemcunq*ue*' Lucri causa populo p*re*sentari[tur], et vt constet quam

indignas Academicorum vrbanitate et gravitate istas nugas, vel morum coruptelas dictus Dominus Rex iudicavit, prohibet et interdicet procancellario et eius deputato tales licentiare aut coniventia tolerare.

399 PRO: C66/1652 mbs 33–4
Original in CUA: Luard 196 (decayed, often illegible).
These letters patent confirm the letter in English of 23 July 1604. For an antecedent claim for precedent in letters patent of Edward III, see p 342, ll. 9–10, and endnote.

401 PHA single mb
This was the first Cambridge celebration of the safe delivery of King James from the Gunpowder Plot of 5 November 1605.

403–4 CUA: Comm. Ct. II.13 ff 128v, 107v *(rev)*
Thomas Greene and John Duke were members of Queen Anne's company, formed in 1603–4. Concerning Queen Anne's company, see *JCS*, vol 1, pp 158–75. The impressions of two seals can be seen at the bottom right of the sheet beside Tabor's subscription (p 404, ll. 17–18).

407–9 CUA: V.C. Ct. I.37 ff 17–18
'Stubbes' (p 408, l. 11) may be an error for (Edmund) Stubbing, who matriculated from Trinity College in 1606. A section of Stubbes' testimony ('modis iuxta ... absolutus erat°,' p 408, ll. 15–25) has been continued from f 17v by writing over the gutter onto a blank section of the facing recto, f 18. The sentence in bubbles was apparently added later in what space remained blank on f 18.

409–10 CUA: CUR 44.1 (Art. 145) single sheet
The document cited is a heavily corrected draft. Copies in CUA: Collect. Admin. 11a, pp 69–70 ('Perne's Book'); Collect. Admin. 10, pp 112–13 (late 17th c.); Collect. Admin. 11b (pen copy, without authority); CUL: Mm.1.53 (Baker 42), pp 28–30 ('Peck's Book'); and Bodl.: Rawlinson, Statutes 7, pp 156–8. The note 'To bee publisshed' (p 410, l. 36), centred on the dorso, has subsequently been surrounded by additional text.

411–12 CUA: Collect. Admin. 11a p 71
Copies in CUA: Collect. Admin. 10, pp 109–110 (late 17th c.); CUL: Mm.1.53 (Baker 42), pp 30–1; and Bodl.: Rawlinson, Statutes 7, pp 159–60.

417 TCA f 145
My Lord of Ely (l. 4) is Martin Heton, bishop of Ely (1599–1609). The exact role and identity of Mr East is unknown, but see King's College accounts for 1575–6 for a similar reference.
John Hilton died this year; his burial is mentioned on f 145. For a biographical account of Hilton and his successor, Thomas Wilkinson, see Appendix 13.

424 CUA: U.Ac. 2(1) p 431
Presumably this payment relates to the consequences of the riots this year between St John's College and Trinity College.

424 DOL: Bowtell 3 f 412
The letter has not been traced; evidently it concerned the riot between St John's College and Trinity College: see the stage named on p 457, l. 6.

424–31 CUA: V.C. Ct. I.23 pp 1–5, ff
Pages 6, 8, and 14 of this manuscript are blank. The following pages are presumed out of order: pp 10, 13x, 12x, 33. Two items on otherwise blank p 34 are cited in footnotes to items on p 31. Material on the following pages concerns other cases: pp 36, 37, top of pp 38, 40.

Rules of transcription outlined in Editorial Principles (pp 815–16) have been relaxed in the transcription of this document to give the reader a better idea of the organization of the original. In particular, numbers used as cross-references from allegations to depositions, or from one deposition to another related one, although originally written sometimes in the text and sometimes in the margin, have for the most part been moved to the margin and treated without distinction. Conversely, names originally written sometimes in the margin and sometimes in the text have for the most part been moved to the text and treated without distinction. Names which occur in the margin as reference aids, however, have been left in the margin, particularly since they are often associated with reference numbers. For more information about the hand of James Tabor, see pp 815–16.

Cooper, vol 2, p 601, assigns this riot in error to 1600–1. J.W. Clark published the text of Part 1, together with notes that remain useful, in *The Riot at the Great Gate of Trinity College February 1610–11*, CAS, Octavo Series, 43 (Cambridge, 1906). Clark did not know of Part 2. For a synopsis of the riot, see Appendix 17.

The college asked that Jarmin Ward be deposed on two questions concerning townsmen hired as stage keepers (p 430, ll. 28–35). Although the three witnesses named all claimed to have heard him say he had refused an offer of 40s to be a stage keeper (p 443, ll. 24–7; p 443, l. 39–p 444, l. 2; p 466, ll. 14–22), he denied it (p 435, ll. 1–5), and claimed to have said simply that he would not have been a stage keeper for any money (p 444, ll. 13–15, and endnote below to pp 440–8). Ward's testimony seems to include a denial of the claim that his son-in-law Boyes, identified as a bookbinder on p 466, l. 18, was a stage keeper for Trinity, and the sole witness who mentions it testifies only that he heard Ward say so, not that he himself knew it (p 443, ll. 19–22 and p 466, ll. 20–3).

431 CUA: V.C. Ct. I.23 p 7
Clark, *The Riot at the Great Gate of Trinity College*, p 42, identifies Smart (l. 6) as porter of Trinity; he also identifies 'Kinge ye porter,' named in the following paragraph (l. 18), as porter of Trinity (Clark, p 41). In Part 2, however, which Clark did not know, Smart and King are associated with St John's, and in particular with Nicholas Jackson, a servant of St John's who is also identified as a porter (eg, p 469, l. 7: see index for further references). These identifications make better sense of the questions for examination and of King's deposition on p 451: he testifies that he had been lured to Trinity College, where Thomas Kemp offered him a bribe for his cooperation.

Elsewhere in Part 1 the porter of St John's is identified as 'Francis ye Porter' (eg, p 455, l. 25). This Francis received livery as a college servant from 1605–6 to 1610–11 (SJA: SB4.3, ff 151, 220, 264). Francis' predecessor in the college accounts was Robert Longe, called 'Robert the Porter' (SB4.3, ff 29, 151, 176); hence Francis is more likely a first than a last name; see also

'Andrewe ye Porter of St Iohns,' p 1230. In any case, Francis the porter was the only one of all those identified as porters who was a liveried servant of the college.

437–9 CUA: V.C. Ct. I.23 pp 17–18
While it is true that many of the stage keepers were MAS, as Carr states he was told in his testimony on p 438, Daniel Boyes, who may have been a stage keeper, was a townsman.

440–8 CUA: V.C. Ct. I.23 pp 19–26
Jeffrey Allott's 'master who went to the Comedye' (p 441, l. 24) has not been identified.

If Jarmin Ward were 'admitted a Snt Iohns man' (p 443, l. 27), it would have been not in the formal, academic sense (he was illiterate), but as a hired servant of the college. However, this claim is put forward only as hearsay by John Simonds and not confirmed by Ward's own testimony on p 443, nor is it mentioned in Simonds' second deposition on p 466. The expression 'xl s & xl to' (forty shillings and another forty) is idiomatic and not to be taken literally. It is also used in *Fulgens and Lucres*, l. F1.1072 (Alan H. Nelson (ed), *The Plays of Henry Medwall* (Woodbridge, Suffolk, 1980), 57, 184).

451–2 CUA: V.C. Ct. I.23 p 30
Evidently Smart the porter (p 452, l. 24) was to have been examined, but was not. See discussion of porters in endnote to p 431.

457 CUA: V.C. Ct. I.23 p 39
A punishment which involved setting offenders in the stocks with inscriptions announcing their faults was also meted out in 1606–7 (p 407). Evidently the scribe intended but failed to record the inscriptions in the blank area to the right of the names.

457–8 CUA: V.C. Ct. I.23 p 33
The five names in the second list ('Mr Dillacre,' p 457, l. 30, to 'Ro*bert* Slegg,' l. 34) are accompanied by reference numbers, not to the depositions contained earlier in this MS, but to those contained in Part 2, CUA: V.C. Ct. II.15.

459–60 CUA: V.C. Ct. II.15 f 1A, ff
The following pages are presumed out of order: ff 3Av, 3B, 3Bv. A fair copy of two depositions from Part 1, p 16, occurs on f 13v, which is otherwise blank. One line from another case occurs on f 6. The general notes on the layout and handwriting which appear in the endnote to pp 424–31 also apply to this manuscript.

463–4 CUA: V.C. Ct. II.15 f 2
St John's drew students largely from the north, including Yorkshire, Trinity from the south; thus the rivalry (p 464, ll. 1, 7, 16) was partly regional.

467–8 CUA: V.C. Ct. II.15 f 5
The Wrestlers (p 467, ll. 26–7) was an inn located at the intersection of St Andrew's Street and Petty Cury, across the street from Barnwell Gate; for an illustration, see Atkinson, *Cambridge Described*, p 73.

486 Wing: F2416 p 159
For information about college lords of Christmas, see Introduction, p 731.

486 CUA: Comm. Ct. V.7 p 538
The approximate date of this order can be ascertained by its position in a series of dated entries; the scribe left a blank on p 426 which he intended but failed to fill in with the exact date.

487 CUA: V.C. Ct. I.41 (part 1) f 32v
Evidently 'his maiesties letters' (ll. 18–19) were the letters of 1603–4 and/or 1604–5.

489 TCA ff 199v, 200
Mason evidently replaced Wilkinson this year. Wilkinson's fate is unknown. For more information about Mason, see Appendix 13.

490 TCA f 173v
Apparently King James kept court briefly at Barrington (near Royston), where Trinity College held property.

491 CUA: V.C. Ct. I.7 f 198v
The university acted against games at the Howes in 1579–80.

492 CUA: V.C. Ct. I.41 (part 4) f 133v
This entry was written on or after 3 September and before 7 September, during Sturbridge Fair time.

493 JEA: A/C 1.3 p 354
Jesus was the first college the princes' entourage encountered when it entered Cambridge from Newmarket (see pp 504–5 for an account of its arrival at Jesus).

494 QUA: Book 24 f [1]
The phrase 'this monie' (l. 25) refers to £24 collected from students commencing as BAS, recorded in detail earlier on the folio. Of this amount, £8 was used for the entertainment; this memorandum directs attention to the March expenses where the remaining £2 of the £10 for the royal visit is accounted for (cf pp 499, ll. 36–7 and 495, ll. 3–4).

495 SJA: SB4.3 f 312v col 1
See pp 505 and 509, where trumpeting from St John's to announce the approach of the princes is described.

497 TCA: Box 29.281a p 38
On p 51 of the previous year's expense book, TCA: Box 29.280a, these charges for Prince Henry's funeral have been thus itemized: 'To *Kings* Colle*ge* quirister at the Prince*s* funerall for singing 5 s and to the musitians by o*ur* m*aster*s appointment 11 s.'

497–501 TCA: Box 29.281a pp 63, 69–70
This minutely detailed expense account for the Trinity College plays *Adelphe* and *Scyros*, both by Samuel Brooke, is written in a cramped and often obscure hand.

Henry Wriothesley, earl of Southampton (p 498, l. 6), Shakespeare's sometime patron, was present at the college comedies ('Memorandum Concerning Royal Visit': see pp 502–11 for an account of the visit, especially pp 503 and 510). Judging from a second reference to Southampton (p 500, l. 23), both payments were for fetching apparel from his estate.

Was 'mr wilbye' (p 498, l. 12) John Wilby the madrigalist? Roger North was the son of the late-sixteenth-century Lord North, who died in 1600; the Norths were a musical family. For more detail about Wilby, see Appendix 13. Both Wilby and North are mentioned again further along in the account (p 499, l. 33).

Throughout the accounts, the word following the preposition 'to' refers to a tradesman or is a proper name; hence 'Modye' and 'papaly stag' (p 498, l. 25) are interpreted as names.

The payment for 'horsing vp 3 mus*itions*' (p 498, l. 29) may refer to musicians hired from London: see p 500, l. 30, '5 musitians from London.'

The payment for 'a pastorall clothe' (p 500, l. 20) constitutes a rare explicit piece of evidence for painted cloths used for backgrounds. On 'howses' (l. 20), see Introduction, p 717. The 'centaure' (l. 21) was a prop for *Scyros*, at the opening of which the bow and hide of a defeated centaur are carried on stage.

501 CUA: U.Ac. 2(1) p 445
Copy in CUA: V.C.V. 3.22a.

501–2 CUA: Collect. Admin. 8 pp 455, 456
Abstract in CUL: Mm.1.42 (Baker 31), p 244. (See next item for another version.)

These are the first of many 'Orders & monitions' issued for royal visits. This monition has sometimes been misdated 1635–6 (eg, by Cooper, vol 3, p 273, n 2), apparently through confusion over the identity of the palsgrave. (Frederick v visited Cambridge in 1613, his young son Charles Lewis in 1636.) See Introduction, pp 715–17, for a discussion of the arrangement of the hall.

502–3 CUA: Collect. Admin. 8 pp 468, 469
Abstract in CUL: Mm.1.42 (Baker 31), p 244.

503–4 GCL: 73/40 ff 232–2v, ff
Nichols, *Progresses of James I*, vol 2, p 607, n 3, notes that this document was announced 'to the Society of Antiquaries by C.H. Hartshorn, Esq. of St John's College, in a Letter to Thomas Amyot, Esq., Treasurer of the Society, and was read at their meetings, Jan. 13 and Jan. 20, 1825.' He adds: 'It will probably be found in the Appendix to this Volume.' Nichols did not, however, print the document; hence it is given in full here. The dates of the plays are sometimes given in error as 3 and 4 March (eg, by Cooper, vol 3, pp 56–7) rather than 2 and 3 March. On order of foliation, see Document Descriptions, p 796.

Supply 'and' for sense after 'Pr*ince* Ch*arles*' on p 503, l. 31, since the king's 'sonn*es*' here are Prince Charles and the king's new son-in-law Frederick v, the elector palatine, who married

Princess Elizabeth on 14 February, less than three weeks earlier. The late Prince Henry's connection with Oxford occurred in the form of his matriculation from Magdalen College in August 1605 (*DNB*).

505–6 GCL: 73/40 ff 233v–4
Both Neville and Tyndall were aged and infirm, and for this reason not 'able to goe with ye rest of ye co*m*panie' (p 506, ll. 2–3). Tyndall died in 1614, Neville in 1615.

The Gate of Humility ('ad portam hu*m*ilitatis,' p 506, ll. 8–9) is one of four named gates in the college, the others being Wisdom, Honour, and Virtue (see p 506, ll. 23–8). The gates were provided by Dr Caius. Before being moved in 1868, the Gate of Humility opened onto Trinity Street (Royal Commission on Historical Monuments, *An Inventory of the Historical Monuments in the City of Cambridge* (London, 1959) pt 1, 73).

506–8 GCL: 73/40 ff 238–8v
The chaplain's prayer 'for Pr*ince* Henrie' (p 506, l. 20) was a painful *faux pas*, for Henry had died the previous November.

The writing is so cramped as to be virtually illegible in some places. For another reference to tracing the foot of a distinguished visitor (probably on the leads of the roof), see *Transactions*, vol 2, p 355. See also Bodl.: Rawlinson poet. 147, ff 1–1v, 'On the Printe of his Lady's foot cutt on the leadds of Kings Colledge chapple' (Margaret Crum (ed), *First-Line Index of English Poetry*, H1077). Perhaps the phrase 'Name to be pressed. &c' (p 506, ll. 34–5) was part of a similar ritual.

510 GCL: 73/40 f 236
Nichols, *Progresses of James I*, vol 4, pp 1086–7, supplies a third paragraph not in this document, taken from BL: Harley 7041 (Baker 14), apparently citing 'Buck's Book' (QCL: 89).

510–11 GCL: 73/40 ff 240–40v
As on many such occasions, visitors of rank, including 'diuerse other gentlem*ens* sonns' (p 511, ll. 18–19), came forward in an attempt to acquire unearned degrees.

514 Wing: H171 p 24
John Hacket played the roles of Cannius in *Adelphe* and Lycida in *Scyros* (see Appendix 7 for cast lists).

514 BRO: Trumbull Alphabetical MSS, vol XXXII, no 44 f [1]
The king did not in fact visit Oxford following this visit to Cambridge.

514–15 SJA: D105.25 f [1]
The college tenant 'mr Iugge' (p 515, l. 8) was Thomas Jugge, created MA on this occasion but not a student and probably ignorant of Latin.

515 PRO: SP14/72 f 139v
The same text occurs in Chamberlain's letter of 10 March to Sir Ralph Winwood: cited in McClure, *Letters of John Chamberlain*, vol 1, p 434.

517 JEA: A/C 1.3 p 379
Since the most recent certain record of a play at Jesus College is from 1598–9, and the next is from 1622–3 (p 586, ll. 36–7), this 'stage' may have been for a construction scaffold. The date of 4 February, however, suggests a stage for a play by its proximity to Candlemas.

519 TCA f 227v
Mason died this year; his burial is mentioned on f 227. See also Appendix 13.

519 TCA f 228v
Judging from its name, the 'repeating Chamber' (l. 41) was a rehearsal room; conceivably it was the same as the tiring chamber. See the college Junior Bursar's Accounts for 1614–15 (and endnote) for other references.

520 TCA f 189v
'Litle Lunman and others suche Idle ffelowes' (ll. 13–14), possibly entertainers, have not been identified. See p 672, footnote to l. 4, for language of similar harshness.

522 CHA: T.1 f [2v]
The charge of 1s for the comedy was laid upon three scholars under Mead's tuition; a fourth, Jonas Styles, was not charged (ff [12–12v]).

523 GCA nf [f 2v]
The Gate of Humility ('Humil*itas* gate,' l. 5) is one of four named gates in the college: see 1612–13 account of royal visit (p 506, ll. 8–9) and endnote.

526 TCA f 257
Stephen Wilmott (l. 10) had served as a Trinity College chapel musician since as early as 1609–10 (Senior Bursar's Accounts 4, f 174); this is the first time he is also identified as town musician. For more information about Wilmott, see Appendix 13.

The 'keay for the commedy' (ll. 15–16) may have been related to one of the keys and locks mentioned in the Junior Bursar's Accounts for this year (p 527, ll. 38–9, p 528, ll. 3–7).

526–7 TCA f 258
The 'Rayles on the stage' (p 527, l. 1) were evidently distinct from the rail which divided the lower part of the hall (see university orders beginning in 1612–13). For an illustration of a stage rail, see the frontispiece to *Roxana*, Appendix 19, p 1038.

527–8 TCA ff 353*bis*v, 361
Together with a similar payment from 1619–20, these references to 'the Attyring chamber' (p 527, l. 32), 'a doare coming out of the m*aster*s Lodging into the Hall' (p 528, ll. 3–4), and 'a dore going out of the tyreing house into the Hall' (p 528, ll. 6–7), indicate that the tiring chamber was located behind the wall at the upper end of the hall. (See also Orders and Monitions, especially those of 1628–9, 1631–2, and 1635–6, in which university officials attempted to prevent unauthorized entrance to the comedies from the master's lodging via the tiring chamber.) Of the two doors at the upper end, one apparently led to the master's lodge, the

other to the tiring chamber. The west door still leads to the area behind the upper end wall, but the east door is now blank. See also the 'repeating Chamber' in the accounts for 1613–14 (p 519, l. 41 and endnote).

529 CUA: CUR 27 (Art. 3) f [2]
Much of this money went for plays: see following items.

529–31 CUA: CUR 27 (Art. 2(2)) ff 1–2
This sheet of accounts was evidently submitted by Augustine Lindsell, who was finally reimbursed on 3 February 1616 (see next document) in accordance with the petition in Robert Scott's letter of 16 November 1615 to Owen Gwyn, VC (pp 550–1). The complicated financial accounts were not finally settled until 1619–20: see university accounts for 1615–16 (p 551), 1617–18, 1618–19, and 1619–20. The text in bubbles was apparently added at a later time, but probably by the same accountant.

Presumably the 'stage to repeate vpon' (p 530, ll. 6–7) was a rehearsal stage located in Clare College, though the performance was given in Trinity College hall.

Morgan (p 530, l. 11), Mason (l. 16), and Compton (collation note to l. 28) were actors in *Ignoramus* (Appendix 7); George Ruggle (p 531, l. 4) was the author.

'Polla' (p 531, l. 1) has not been identified; perhaps he was a painter.

532 CUA: CUR 27 (Art. 3) ff 4–4v
These accounts include a payment to Augustine Lindsell of Clare College which was made only on 3 February 1616 (see his signed receipt on p 551, ll. 8–17).

534 SJA: D105.11 f [1]
George Meriton may have been one of the authors of *Laelia*: see Appendix 6:1. Meriton was a fellow not of St John's College, but of Queens', which did not offer a play for this royal visit (see also next note).

534–5 SJA: D105.10 f [1]
Roger Parker had been a member not of St John's College, but of Queens' (see also previous note).

535 SJA: D105.28 f [1]
'Mr Iohnson our Musition' (l. 24) was presumably Robert Johnson, a known collaborator of Ben Jonson (Appendix 13).

536–7 NUL: Portland Papers Pw V2 pp 101–3
Copy in BL: Add. 32464. The NUL letter-book copy contains later corrections of difficult-to-read characters and words, sometimes written in above the line, sometimes added in the margin and linked by carets to the body of the text. Such later corrections have not been shown in the transcription. Prince Henry was created Prince of Wales 4 June 1610 (cf p 536, l. 13).

The Holles family correspondence relating to dramatic activity will be published in full in the forthcoming REED Nottinghamshire collection. In addition to this letter to one of the actors in *Ignoramus*, it includes a letter of 27 March 1615 (pp 105–7) from John Holles the younger

to Francis, Lord Norris, responding to the negative reactions reported to Lord Norris by Oxford men who attended the recent Cambridge commencement exercises and plays:

> ...The Comedies were all very well performed, & ignoramus aboue ye rest: [whe] wherin yei monstrously abusd Bracken yeir recorder in his owne gowne [yei] borrowed for ye purpose: it pleasd ye King so well as he will haue it reacted before him at Whytehall on *Saint* Georges euen....
> (p 105)

The proposed performance in Whitehall did not take place, although the play was performed a second time for the king at Cambridge (see Appendix 6:1).

537 CUA: CUR 27 (Art. 1) single sheet
Copies in CUA: Collect. Admin. 8, pp 456–7; CUL: Mm.1.38 (Baker 27), p 145; and CUL: Mm.1.42 (Baker 31), p 244 (from Collect. Admin. 8). A similar letter of deputation survives from 23 September 1629 (p 621, ll. 8–18).

538–9 CUL: Add. 2677 (Art. 1) f 3
This entry is often cited, as 'Dering MS,' from P. Gemsege, *Gentleman's Magazine*, 26 (May, 1756), 224.

539 NYCRO: ZAZ 76 single sheet
Matthew Hutton matriculated as a fellow commoner from Trinity College, Easter 1615. As the accounts are clearly dated December 1614, it appears that Hutton had been attached to the college for some months prior to his matriculation, and that individuals, on this occasion at least, were charged at Trinity College as they were charged at Christ's (see p 522). Hutton's complete accounts for this term have been printed in *The Correspondence of Dr. Matthew Hutton*, Surtees Society, 17 (London, 1843), 210–11.

539–41 PRO: SP14/80 ff 75–6
Women were present at the royal visit of 1563–4 and for other royal visits; their absence on this occasion was so unusual as to be worth comment. The 'Howards or that alliance' (p 540, l. 1) were relatives of Henry Howard, chancellor 1612–14, and Thomas Howard, chancellor 1614–26.

The estimate 'aboue 2000 persons' (p 540, l. 14) is the only one of its kind in the Records. Given the configuration of the college theatre, it need not be dismissed as a patent exaggeration.

Sir Edward Ratcliffe (cf p 540, ll. 15–17) was a royal physician to James I. He had been knighted in 1604–5 (Venn).

Chamberlain, who had matriculated from Trinity College but had not stayed for a degree, may have been honestly impartial; but he may also have been attentive to the biases of Carleton, who had attended Christ Church, Oxford (*DNB*).

541 PRO: SP14/80 f 106
This undated letter must have been written about 30 March or 1 April. Although Chamberlain states that the king intended to see two plays during his second visit, he saw only *Ignoramus*.

Probably the other play for which a repeat performance was contemplated was Brooke's *Melanthe*, highly praised by Chamberlain in his previous letter and published on 27 March (Appendix 6:1).

Almost certainly the 'two or three bald ballets' (ll. 17–18) included 'It is not yet a fortnight since' and other poems listed in Appendix 5. On 'a freshmans letter to his mother' (ll. 19–20), see Appendix 5 (pp 868–71).

541 CUA: CUR 27 (Art. 4) f 1
This document gives an account of the second performance of *Ignoramus*.

542 PRO: SP14/80 f 160
For the 'rimes and ballades against them' (l. 30), see Appendix 5.

543–4 Wing: C4538 pp 156–7
For instances of preferment based on performances in college plays, see the cases of Thomas Preston (1563–4, pp 243–4) and William Hutchinson (Appendix 4, 1624).

Puritan objections to cross-dressing are grounded in Deuteronomy 22:5: 'The woman shall not wear that which pertaineth to a man, neither shall a man put on a woman's garment: for all that do so are abhomination unto the Lord thy God' (Authorized Version).

544 Harcourt: *The Life of Doctor Preston* pp 31–2
For another excerpt from Ball's *Life of Preston*, see Appendix 3, 1628.

546 GCA nf
Although an external allusion to a play in the college occurs in 1579–80 (Punter incident, pp 288–9), this is the sole surviving allusion in the college muniments. Possibly the play was Aquila Cruso's *Euribates* (Appendix 6:1).

548 TCA f 288
The 'Comedy to be acted at Court' (l. 27) was Chappell's *Susenbrotus*, acted at Royston.

551 CUA: V.C.V. 3(25c) single sheet
This voucher represents Gwyn's affirmative response to Robert Scott's request that Clare College in the person of Augustine Lindsell be reimbursed for expenses for *Ignoramus*. See Sheet of Accounts 1614–15 (pp 531–2) and endnote.

551–2 PRO: E351/3250 mb [18d]
The 'particions on the sides' (p 552, l. 1) were evidently stage 'houses': see Introduction, p 717. VCH, *Hertfordshire* (London, 1902, rpt 1971), vol 1, p 348, reports of the royal palace at Royston that it is 'difficult to find any part ... remaining.'

552 PRO: SP14/86 f 229
On the 'proper piece of Heraldrie' (l. 16), see next note.

552 SJA: D105.195 f [1]
The 'blasoninge of Ignoramus armes' (ll. 26–7) is related to a series of blazons in Chappell's *Susenbrotus*. The two surviving copies of the play (Appendix 6:1) contain blazons of the puritan, the Jesuit, the usurer, and the pedant. An independent text in BL: Add. 34218, f 163v, excerpts all four of these blazons and adds a fifth, 'That of Ignoramus':

> Hee beares parte per pale, sable & purple, a barre betweene 3 Angels, his helmet a coyfe mantled with 2 Indentures Labelled, his dorce a fallinge band with a sett ruffe vppon it, his crest a horseleache. Supporters, Iohn a stile of Norf*olk* and Iohn a Nokes of Devon: the Word Dum viuo thriuo/

552–3 CUA: V.C. Ct. I.8 f 233v
Thomas Dounton, Edward Jubey, and the rest were the palsgrave's men: see Bentley, *JCS*, vol 1, pp 135–57. This document, which was unknown to Bentley, reveals that the company was still intact and on tour toward the end of March 1616.

560 CUA: V.C.V. 3(27d) single sheet
Copies in CUA: V.C.V. 3.28a, f i (bifolium, neat); and V.C.V. 3.28b (bifolium, rough). See Sheet of Accounts 1614–15 (pp 531–2) and endnote.

561–2 CUA: Comm. Ct. V.8 pp 146–7
Sir Edward Hinde was the first knight to serve as mayor of Cambridge. The university held that, in licensing the lord of taps, Sir Edward was overstepping his authority. John Hill was VC 1616–17. The university challenged the mayor's power of appointment again in 1637–8.

565–7 CUA: U.Ac. 2(1) pp 499–500
Copy in CUA: V.C.V 3.27d. See Sheet of Accounts 1614–15 (pp 531–2) and endnote.

567 CCA p 137
The assessment upon members of the college for the wages paid to the waits recalls the practice at Christ's (Appendix 14, except that here the assessment appears to be limited to fellows and 'senior pensioners.') This entry offers the earliest evidence in the Records that the Cambridge waits were expected to sing as well as play instruments. Similar evidence occurs in the waits' articles of 1627–8 (p 613).

569 TCA f 10v
On 'the doore that cometh out of the tyringe chamber into the ... M*aster*s lodginge' (ll. 32–3), see college accounts for 1614–15, pp 527–8 (and endnote).

570–2 CUA: V.C. Ct. I.9 ff 211v–12
Games were played at the Gog Magog Hills in 1573–4; although no records of intervening performances survive, this document suggests that they continued with little interruption. The games of this year are notably similar to entertainments contemplated for a London amphitheatre which came to the planning stage this year but which was never built: see Leslie

Hotson, 'The Projected Amphitheatre,' *Shakespeare Survey*, 2 (1949), 24–35; information summarized in *JCS*, vol 6, pp 291–304. Among the proposals: 'For Latine Playes, the helpe of both the Vniuersities, when Tyme shall require for the Entertainment of Princes, or any Embassadours from foraigne Nations' (Hotson, p 29).

572–3 Marsden: *College Life* pp 109–10
The *OED* gives 1610 as the earliest use in English of 'Olympic' in the phrase 'Olympic games' (see p 572, ll. 30–1). Similarly, performances announced for the projected London amphitheatre were designated 'Olympiades' (Hotson, p 29).

The Cambridge bullring was erected in 1603–4 and repaired in 1623–4 and 1631–2; thus while the bullring may have fallen into disrepair by 1619–20, it had scarcely been banished forever.

573 Marsden: *College Life* pp 116–17
This is the only Cambridge reference to a rope-dancer, unless the 'dawnser' sent for at Chesterton by the university in 1568–9 was such an entertainer.

573–4 SJA: D105.18 ff [1–1v]
In spite of the fact that Gwyn effected the transfer of Rutland Snowden ('my first borne sonne,' p 573, ll. 25–6) from Christ's College to St John's following this request, and the fact that Valentine Cary was elevated to bishop of Exeter in 1621, Gwyn was not made dean of St Paul's, a position which went instead to John Donne.

576 TCA f 352v
The payment to 'Mr Coote for candles Inck & paper for the Comedy' (l. 16) constitutes a rare reference to play books or part books. See also Queens' College accounts for 1549–50, and St John's College accounts for 1578–9.

578 CCA p 139
During March and April 1621, Francis Bacon, lord chancellor of England and high steward of Cambridge (1617–23), recently created Lord Verulam, stood trial for bribery; the day of his confession and fall was 30 April. Over the next year (ie, during the time of the Corpus Christi College plays) he recovered somewhat from his disgrace, in part through the self-serving intervention of Buckingham. This story has been retold by John T. Noonan, Jr, *Bribes* (New York, 1984), 334–65. The college stood by its own, though somewhat equivocally, since it placed restrictions on plays in the vernacular and agreed that in future its plays would be more carefully supervised. Hull and Brodrib had reason for concern: in 1619 John Wrenham lost both his ears and was sentenced to life imprisonment for making unproved charges against Bacon (Noonan, pp 335–9).

579 PBA: Max nf
Since King James is not known to have visited Cambridge this year, the occasion of the payment remains uncertain.

581 CRO: PB/7 f 116
This year the town corporation undertook to deal with a growing debt by reducing its standing obligations, including the annual payment to the waits: Cooper, vol 3, pp 146–7, gives full details. So far as the waits were concerned, however, the orders had no effect, for the town's payments to the waits continued unabated both this year and in subsequent years.

582 CCA p 141
This codicil amends the previous year's prohibition of plays in the vernacular; the amendment was duly inserted into the earlier memorandum. The 'Decanum' (l. 37) or 'Dean' was evidently the college's Christmas lord.

583 CCA p 142
The Christmas tumult may be related to the ceremony of the Christmas 'Dean.' A full list of the perpetrators and punishments which follows in the chapter book is printed in Masters and Lamb, *History of Corpus Christi College*, p 164n.

585–6 CUA: Collect. Admin. 8 pp 453, 454
Abstract in CUL: Mm.1.42 (Baker 31), p 243.
The prohibition of rude noises, omitted from the orders of 1624–5, is expanded in the orders of 1628–9.

586 PRO: SP15/43 f 1
The Jesus College comedy has not been identified (see Appendix 6:1, *Adrastus Parentans*). John Hacket was the principal author of *Loiola*, Edmund Stubbs evidently a reviser, while Robert Ward was author of *Fucus Histriomastix* (see Appendix 6:1).

587 BL: Harley 389 f 289
Ash Wednesday in 1623 fell on 26 February. On the exact date of this performance of *Loiola*, see Appendix 6:1.

588 QUL: 89 pp 159, 160, 162
Copy in BL: Harley 7041 (Baker 14), 70.
King James came to Cambridge for the performance of *Loiola*, but he saw *Fucus Histriomastix* at Newmarket: see Appendix 6:1.

589 BL: Harley 389 f 298
Copy in CUL: Mm.1.43 (Baker 32), p 363.

592 QUA: Book 26 nf
On the last folio occurs the following entry, of uncertain date and uncertain significance: 'Ignoramus 1–0.'

594 CUA: Comm. Ct. V.9 f 52v
For nearly contemporary information on the showing of an elephant, see *JCS*, vol 6, p 291.

597–8 CUA: V.C. Ct. III.27 (Art. 121) single sheet
Copy in CUA: Collect. Admin. 8, pp 452–3.

598 PRO: SP14/176 f 91
The exact projected date of the comedy is not known; a reasonable estimate is 10 December. The name of the intended comedy is also unknown (Appendix 11, 1622–3).

598 PRO: SP14/176 f 78v
The 'play presented lately at Newmarket' (l. 31) was *Fucus Histriomastix*, presented *c* 12 March 1623, some two years earlier. The 'ri(me)' (l. 30) was probably 'On Fucus' (Appendix 5).

599 CUA: T.X.19 f 11
Michael Palmer was evidently master of a second company of Cambridge musicians. For more information on Palmer, see Appendix 13.

605 CHA: B1/7 f 97v
Entries on this page are repeated on f 92.

608 SJA: SB4.4 f 222
King Charles visited Cambridge 1–3 March (p 737); perhaps 'twise' (l. 15) in this entry signifies two payments rather than two visits.

608 SSA pp 229, 234
Payments to waits before this date (eg, 1626–7) were 6s, while payments after 1635–6 (eg, 1636–7) are 5s; conceivably the college decided this year to reduce its payments from 6s to 5s, perhaps seizing the opportunity for change provided by the death of master wait Stephen Wilmott. One of the two entries for this and subsequent years is an accounting error: see 1635–6.

609 PRO: LC5/132 p 91
The 'Comedy' (l. 39) may have been Thomas Vincent's *Paria*, performed 3 March 1628 before Charles I (Appendix 6:1).

610 BL: Harley 390 f 345v
Since the visit was 'private & accidentall' (l. 8), it did not make full demands on the hospitality of the university.

611–14 CUA: CUR 9 (Art. 10(1)) ff 1–5
Apropos 'insufficience of voyce' (p 613, l. 15), see Corpus Christi College Chapter Book of 1619–20 for earlier evidence that waits were required to sing as well as to play on instruments.

615–16 EMA: BUR.8.2 f [2v]
Through an error which occurred in recent rebinding, this leaf has been placed second rather than first in the volume.

The entries from the second half of the year are unusual for the precision of their references to the financing of plays at Trinity College through assessments on other colleges. In this instance colleges were assessed in proportion to the amount each contributed to the annual wages of the esquire bedells (from this entry it is clear that Emmanuel's annual contribution was 6s 8d). The entries suggest escalating costs: the first payment is three times the base rate, the second payment four times, the third ten times.

617 QUA: Book 6 f 35
Possibly the payment for 'beare ... at ye comedies' (l. 20) was for the Trinity College comedies, not for a Queens' College play.

618 SJA: SB4.4 f 246
Evidently this payment was for the Trinity College comedy, not for a St John's College play.

618–19 CUA: U.Ac. 2(1) p 580
Copies of accounts in CUA: V.C.V. 4.3.a, f 4 (rough); and 4.6.a, f 1 (neat).

These items evidently concern the performance of Thomas Vincent's *Paria* the previous year (ie, 3 March 1628), along with unknown plays written or at least produced by William Worlech and Robert Ramsay.

619 DOL: Bowtell 5 f 26v
Cooper, vol 3, p 220, n 2, observes of the dancing horse (l. 33): 'This was probably Bankes' famous horse Morocco, celebrated by Shakspere, Ben Jonson, Sir Walter Ralegh, Dr. Donne, Bishop Hall, Taylor the Water poet, Bishop Morton, and Sir Kenelm Digby, and which with its master was at last put to death at Rome, as Ben Jonson says – "Being beyond sea burned for one witch."'

619 CUA: CUR 44.1.149(a) broadsheet
Possibly this order served as a prohibition of Christmas lords. This printed broadsheet, originally dated 22 November 1628, has been marked in ink for reprinting: the date has been changed to 'Ian. 7.° 1630' (ie, 7 January 1631), and the ordinance is signed 'Henr. Butt*es* pro-canc*ellarius*.'

620–1 CUA: Collect. Admin. 8 pp 458, 460, 461
This is the first of the 'Orders and Monitions' – which begin in 1612–13 – to present a virtually complete plan of the layout of Trinity College hall, including all entrances. It confirms the proposition, which may also be deduced from entries in the college accounts for 1614–15 and 1619–20, that one of the two doors at the upper end of the hall led to the master's lodge, the other to the tiring chamber. This arrangement should be compared to the plan of the Queens' College stage as revealed by the inventory of 1639–40.

Abstract of letter of deputation (p 621, ll. 8–18) in CUL: Mm.1.42 (Baker 31), p 244. A similar letter survives from 6 March 1615 (p 537).

621–2 BL: Harley 390 f 470
Mead's statement that *Fraus Honesta* was 'acted some 7 yeares since' (p 622, l. 3) implies a

performance in 1622–3. The only other known performance, however, occurred on 10 February 1619 (Appendix 6:1).

Still another notice of these events occurs in the notebooks of John Finet, printed in Albert J. Loomie (ed), *Ceremonies of Charles I: The Note Books of John Finet, 1628–1641* (New York, 1987), 71–2 (not discovered by the editor in time for inclusion in the Records).

622 PRO: SP16/149 (Art. 108) f 151
Oxford is not known to have produced a play for the king this year, so presumably Brooke is comparing disputations, not plays. There is no evidence that Brooke, now master of Trinity College, did write the pastoral and comedy for Shrovetide 1630. (Plays by Brooke had featured prominently in royal performances in 1612–13 and 1614–15.)

624 QUA: Book 6 f 39
Possibly this payment was for the Trinity College comedy of *Fraus Honesta*, performed 24 September 1629 (Appendix 6:1), and not for a Queens' College play.

625 CUA: Lett. 12 (D.3) f [1]
See the similar exchange of letters between Burghley and Hatcher in 1579–80. The 'Queen of Bohemias Players' (l. 23) (ie, the players of Princess Elizabeth) are described by Bentley, *JCS*, vol 1, pp 176–97. Ash Wednesday this year fell on 10 February; thus the projected performances would have occurred during Lent. On 3 March, some three weeks after the date of Holland's letter and still within Lent, the company played at Norwich (REED *Norwich 1540–1642*, p 204).

626 CUA: T.X.20 f 78 (rev)
This item is also noted in the university audits of 1628–9 (p 619, ll. 8, 13).

630 EMA: BUR.8.2 f [1]
For more information about 'Seatre one of ye Musitians' (l. 33), see Appendix 13.

631 KCA [f 3]
The college payments for comedies were for the Trinity and Queens' college plays.

633–4 TCA f 295
The phrase 'one *ya*t had beene sick' (l. 38) presumably refers to Seatree (Appendix 13).

636–7 CUA: CUR 27 (Art. 6) f 1
Copies in CUA: Collect. Admin. 8, pp 464–7 (dated 1630: '0' apparently supplied later); and CUL: Mm.1.42 (Baker 31), p 244 (briefly noted with date 1630).

This document, in the hand of James Tabor, has often been misdated 1630; Cooper, vol 3, pp 250–1, gives the correct date.

637 BL: Harley 7000, Art. 172 f 314v
This letter anticipates a visit which did not come off as projected. Of the 'three Comedies' (ll. 23–4) mentioned here, two were the English plays being prepared by Peter Hausted (*The*

Rival Friends) and Thomas Randolph (*The Jealous Lovers*); the third, a Latin play, was not performed, or at least not for the king and queen. Bentley, *JCS*, vol 4, pp 954–5, reasonably suggests that the Latin play was Thomas Pestell's *Versipellis* (Appendix 6:2).

637–8 PRO: C115/N3/8548 f [1v]
The interpretation of 'seruices' (p 638, l. 2) as plays is confirmed by Pory's letter of 3 March. Sir Henry seems to know of only one play in English.

638 PRO: C115/M35/8395 f [1]
Since *Ignoramus* was first performed on Wednesday, 8 March 1615, the anticipated anniversary of *Ignoramus* is off by only one calendar day and accurate as to the day of the week. The coincidence was spoiled, however, by the postponement of the visit to 19–20 March.

640 PRO: C115/M35/8397 f [1v]
Amid a number of documents giving false leads and incorrect dates, Pory's letter serves as a definitive account of both performances.

640 QUL: 89 p 189
Copies in BL: Harley 7041 (Baker 14), pp 63–4; CUL Mm.1.44 (Baker 33), p 235 ('From Mr Pern's Book esq^{r} Bedell,' original not traced); and CUA: Misc. Collect. 34 (19th c. pen transcript of Baker 33).

Buck's Book assigns the royal visit to 22 March, a misdating followed by some others (see next note).

640–1 Wing: F2416 p 166
Fuller, probably following Buck's Book, misdates the performance.

641–2 PRO: SP16/215 ff 14, 14v
David Masson, *Life of Milton*, vol 1, p 222: 'The writer, who was clearly a member of Corpus Christi, does not append his name; nor is the person named to whom the letter was sent.' Possibly the writer was Richard Love, who succeeded Butts as master of Corpus Christi and became next VC after Comber (1633–4). Masson, who supplies more particulars, adds (p 244, n 1): 'There are in the State Paper Office several letters of Butts's own, while he was Vice-Chancellor, on University business, written in a large, hurried hand.'

Henry Butts hanged himself on Easter Sunday, 1 April 1632. Although the three sources cited here attribute his death to repercussions from the performance of Hausted's *The Rival Friends*, these particular repercussions were, if anything, merely the last straw. Butts had been appointed VC for the third time in succession, a very great honour perhaps bestowed in appreciation for his three-year struggle against the plague in Cambridge (some details recorded in CUA: CUR T.X.19 and T.X. 20, Butts' personal diary). Nevertheless, his ambition to become master of Trinity College was thwarted with the royal appointment instead of Thomas Comber (who succeeded as VC upon Butts' death.) Apparently a quarrel then arose between Butts and Comber over which play should be presented first to the king and queen (both were played in Trinity College hall). Butts won the battle (since Queens' play was performed first), but lost the war (since Trinity's play was almost universally preferred). Butts was also criticized

for permitting a mass presentation of degrees to unqualified recipients at royal command (see also the granting of unearned degrees in the commencement of 1612–13), and may have been under suspicion of misappropriating funds collected in his fight against the plague (Masson, vol 1, p 222). A modern medical judgment would probably ascribe his death to a state of nervous collapse. Because he died by his own hand, Butts' goods were forfeited to the crown and eventually granted to Holland (Cooper, vol 3, p 252), the very person who is accused of giving Butts the fatal 'check' (see p 642, ll. 9–12).

643–5 Bodl.: Rawlinson A.128 ff 1, 2
The reference to leading 'a Lady or gentlewoman by ye arme' (p 644, l. 15) constitutes a rare piece of evidence that women were present in the general audience.

Similar objections to long hair (p 645, l. 10) were raised in the case of Pepper, 1599–1600.

645–7 CUA: Lett. 12.A.30 single sheet
Copy in CUA: Collect. Admin. 8, pp 704–6.

This letter is reaffirmation of James I's letter of 23 July 1604, indeed nearly a verbatim copy.

647 CUA: Comm. Ct. V.9 f 130
On 17 May 1634 'Bartholomew Cloysse with Six Assistantes' appeared in Norwich with 'diuerse rare engins' (REED *Norwich 1540–1642*, pp 214–15).

648 CLA: Safe A:1/2 nf
The subscription campaign for rebuilding St Paul's Cathedral had been launched by Laud in 1631 when he was bishop of London. Two years later, Laud was promoted to archbishop of Canterbury and succeeded in the see of London by William Juxon, who renewed the appeal in May of 1634 (*DNB*). Presumably the marginal entry and a similar gift recorded in Queens' College accounts (p 650) for this year were early contributions to the renewed appeal. The payment for 'the Comedy' (p 648, l. 4 and l. 9m) evidently refers to the comedy (or comedies) of 1631–2: see Trinity Hall receipt for this year.

649 PBA: Max nf
The payment 'Pro Comediâ' (l. 13) evidently refers to the comedy (or comedies) of 1631–2: see Trinity Hall receipt for this year.

650 QUA: Book 25 nf
This undated fragment has been assigned to this year on the evidence of similar entries in the Clare College accounts. The payment 'For the Comedy' (l. 11) evidently refers to the comedy (or comedies) of 1631–2.

652 CHA: B1/7 f 283
The 'pore musition' (l. 20) was presumably Seatree (Appendix 13).

659 DOL: Bowtell 5 f 188v
On (Robert) Gibins (l. 37), see Appendix 13.

660 PRO: SP16/293 f 197
For more detail about this incident, see *Calendar of State Papers, Domestic, Charles I*, vol 8, p 270. The phrase 'some foolish Buship' (l. 11) is a slighting reference to Laud.

Edward Cropley, mayor in 1612–13 and 1638–9, was a 'zealous churchman' (Gray, *Mayors*, p 33). Another document in this case is SP16/296, 27 August 1635, in which Preist explains that he had been drunk and that 'divers of his neighbours told him that he had used unseemly actions in the market-place, and had spoken against the Bishops and the Book of Recreation, but was not told those particular words mentioned in the information' (*CSPD, Charles I*, vol 8, p 356; also cited by Cooper, vol 5, p 390). Perhaps Cropley was also recalling the Star Chamber session of 17 February 1634, where, in the course of sentencing William Prynne, the court decided that stage plays were to be reformed but not abolished (*DNB*, William Laud).

660 KCL: Misc. 74/1 f 78v
Richard Juxon, about twenty-four years of age at the time of his death, was the brother of William Juxon, bishop of London 1633–60 and archbishop of Canterbury 1660–3. Venn notes that the death occurred 'at the Blue Boar, Cambridge.' Venn's evidence for this statement has not been traced. The Blue Boar survived as a public house until 1986; only its façade has been preserved.

660 CHA: B1/7 f 342
For more information about money for 'the towne musick ... gathered vpon the schollers,' see Appendix 14.

661 CLA: Safe A:1/2 nf
The prince elector who visited this year was Charles Lewis, young son of Frederick v, who had visited in 1612–13.

664 CRO: P30/4/2 p 4
The 'Birth of the prince' (l. 22) evidently refers, with a mistake as to sex, to the birth of Princess Elizabeth on 28 December.

664 PRO: SP16/303 f 249
This warrant is embedded among warrants concerning defaults at musters; hence the correction.

666–7 CUA: CUR 27 (Art. 7) single sheet
Copies in CUA: CUR 44.1 (Art. 152: Tabor's rough draft); and Grace Book E (pasted onto inside of front cover).

This is the latest surviving instance of the routine Orders and Monitions for royal visits. The first of the two plays may have been *Senilis Amor* (see Appendix 6:1 and *JCS*, vol 5, p 1408).

667 ASF: Fondo Mediceo del Principato, Filza 4199 f [2]
Although Salvetti anticipates a visit of King Charles accompanied by the prince palatine, in fact the prince came without the king.

667–8 Bodl.: Tanner 70 (Art. 79) f [1v]
Still another notice of these events occurs in the notebooks of John Finet, printed in Loomie (ed), *Ceremonies of Charles I* (not discovered by the editor in time for inclusion in the Records). The following passage, cited from Loomie, p 194, adds several material points to the information to be found in the Records:

> The 4th of February his highness went in company of the earl of Holland and others to Cambridge for sight of that university and of the comedyes there prepared for him. He ... was before four of the clock seated in the hall for sight of a latine comedy then ready to be acted, which had been before appointed for after supper but was by my persuasion (with intimation to the Vice Chancellour of his but newly recovered health to be lykely to be indangered by his sitting up late and watching) turned to an afternoons work.
> ...
> The next morning after breakfast he was present at another latine comedy and by four in the afternoon was in his coach, which carryed him that night to Bishops Stortford...

668–70 CUA: CUR 15 (Art. 13) ff [1–2]
Though its exact date is unknown, this document is placed here because of its reference to 1634 as the recent past. Seatree's name, together with references to his wife and to a musician described as poor, sick, or incarcerated (for debt?), occur in various accounts throughout the 1630s (see Index and Appendix 13). Additional references occur in the diary of Henry Butts 1629–32 (CUR: T.X.20). The VC in 1635–6 was Henry Smith; his predecessor was William Beale.

The 'musicon & his Cumpany' (p 668, l. 29) were evidently John Browne and the university waits. The identity of the 'other musicion' (p 669, l. 24), not one of the university waits, is unknown.

670 CHA: B1/7 ff 385, 385v
The 'musitians wife' (ll. 19, 24) was presumably the wife of Seatree.

671 KCA [f 2]
William Daniel was a member of the King's Revels: see Nungezer, *Dictionary of Actors*; JCS, vol 2, pp 420–1; and other volumes of REED.

672 QUA: Book 27 p 90
These payments are too large to be the annual fees to the waits, which may be represented instead by the payment, recorded on the flyleaf, of 5s for 'Musitians & their dyet' (l. 15). Perhaps the large payments are for services performed in the college chapel.

672–3 QUA: Book 49 ff 6v, 7
The note that the costumes were taken from the treasury 'to be ayred' (p 672, l. 34) may in fact apply to those which were returned a few days after they were taken out, but the long

delay in returning the other costumes may suggest that they were loaned out, as was more clearly the case in 1638–9. Queens' College had no play this year.

'My Lo*rd* Feildings suite' (p 672, l. 36) was presumably a suit donated by Basil Feilding, styled Viscount Feilding, or possibly by his father, William Feilding, earl of Denbigh. Both were graduates of Queens' and men of wealth and power.

676–7 QUA: Book 6 f 77

This is the first mention of the college 'Acting-chamb*er*' (l. 32) under that name, but see 'conclaue theatriorum' of 1548–9 (p 158, ll. 23–4), and Appendix 11, 1637–8, Queens' College. On 'ye new Stage-house' (p 676, l. 38), see the same appendix. The phrase 'Mr Hughe's yard' (l. 40) refers to the yard of the large house at the corner of Queens' Lane and Silver Street occupied at this time by Francis Hughes, esquire bedell.

678–9 QUA: Book 27 pp 128, 91, 129

The entries on pp 128 and 129 occur in the formal accounts for 1637–8. The scribe used a formerly blank page in the accounts for 1636–7 (p 91) to transcribe the full bill for the comedy of 1637–8; he also provided the cross-reference from p 91 to p 128.

The play performed this year was William Johnson's *Valetudinarium* (Appendix 6:1).

680 CUA: U.Ac. 2(1) p 664

Copy in CUA: V.C.V. 4.10.a, f 1v.

Apparently this payment represents an attempt to renew the letter of 26 June 1632, though it is not clear why that letter was not still in force. Presumably professional players were still attempting to perform at Cambridge and still challenging the validity of any letter on which the ink was dry.

680–1 CUA: Comm. Ct. V.9 ff 194v–5

This document provides unique pre-1642 evidence for the lord of taps' costume (for further information on this costume, see Atkinson, *Cambridge Described*, p 206 and Palmer, *Cambridge Borough Documents*, vol 1, p 166). A similar dispute between the town and the university over authority to appoint the lord of taps is recorded in 1617–18.

681–3 BL: Harley 7019 f 78

On the origin and history of 'ye Lecture ... in Trinity Church in Cambridge' (p 682, ll. 25–7), see Porter, *Reformation and Reaction*, pp 262–3.

683 CHA: B1/7 ff 446, 449

The external expenses account is called, evidently in error, 'Expenses in the kitchen and storeroom.' Could 'clarke a poet' (l. 29) be Robert Clarke, the Catholic poet (d. 1675: *DNB*)?

684–5 QUA: Book 49 f 9

This is the only occasion on which a college is known for certain to have loaned costumes out, but see similar Queens' entries in 1636–7.

'Mr Connoway at Hinckston' (p 684, l. 40) was John Connoway, minister at Hinxton, Cambridgeshire, 1617–57.

'My L*ord* Feildings suit' (p 685, l. 1) is mentioned also in 1636–7. 'Mr Hastings green sattin suit' (p 685, l. 2) was most likely given by Henry Hastings, second son of the earl of Huntingdon: his elder brother Ferdinando, who also attended the college, was known as Lord Hastings and would presumably have been so styled. Less likely candidates are their cousins Edward and Henry, who had been at Queens' in the early years of the century.

688–91 QUA: Book 75 pp 378, 379
This is the single most important document for the reconstruction of Queens' College stage. Evidence from Trinity College accounts for 1614–15 and from university 'Orders and Monitions' 1612–13 to 1635–6 suggests that the same plan was adopted elsewhere. Perhaps the most important characteristic of the plan is the situation of the stage platform toward the upper end of the hall rather than against the screens. Leslie Hotson, *Shakespeare's Wooden O* (London, 1960), 169–72, attempts a reconstruction of this stage.

The trapdoor (p 690, ll. 12, 27), situated near the lower end of the hall, was evidently a feature of the hall and not of the stage.

693 TCA f 30v
'*Sir* Nicols his Comedy' (ll. 34–5) has not been identified.

694 CUA: VCP single sheet
One of the witnesses to the inventory is John Browne, the master wait.

695 QUA: Book 6 f 93v
In 1886 Willis and Clark, *Architectural History*, vol 2, p 55, reported that 'a press for ye Acting cloaths' (l. 10) was 'still preserved in the Muniment Room.' The muniments room press, however, has since been removed and destroyed. Smith, *College Plays*, p 31, apparently confuses this press with a chest which survives in the college library (Introduction, p 719).

699 TCA f 47v
'D*ominus* Cooleys Comoedy' (l. 28) was Abraham Cowley's *The Guardian*.

700 QUL: 89 pp 191, 193
Copies in BL: Harley 7041 (Baker 14), pp 64, 72; and CUL: Mm.1.44 (Baker 33), pp 235–6.

See Appendix 5, 1642, for an account of the prologue and epilogue to Abraham Cowley's *The Guardian*.

701 Wing: C6682 sig (a)1v
Cowley reports that *The Guardian*, rewritten as *The Cutter of Coleman Street*, was acted 'several times after privately during the troubles, as I am told, with good approbation, as it has been lately too at Dublin' (Preface, *Cutter of Coleman Street* (London, 1663)).

841 TCA: Box 29.351e f [1]
Ian Payne, 'The Musical Establishment at Trinity College,' pp 65–6, assigns a date of 10 March 1648 to the order of parliament and dates this reply later the same month. He cites changes which the college seniors proposed for the ordering of music in the chapel.

841 CUA: Collect. Admin. 3 ff 26v–7
Copies in CUA: Collect. Admin. 1 (Senior Proctor's Book), ff 11v–12; Collect. Admin. 2 (Junior Proctor's Book), ff 66v–7; and Misc. Coll. 4 (Stokys' Book), ff 30v–1. This statute is numbered 44 or 46 depending on the source.

Cooper, vol 1, p 110, dates this order about 1368. M.B. Hackett, *The Original Statutes of Cambridge University: The Text and its History* (Cambridge, 1970), Appendix II, dates the order 'before 1390.'

842 SJA: D57.136 single sheet
Although this bill of expenses is undated, the name 'mayst*er* art*ur*' suggests a connection with the plays of Thomas Arthur as mentioned by Bale (see next item). Since from 1525 Arthur was engaged in the controversies alluded to by Bale and had only become a fellow of St John's in 1518, a date in the first half of the 1520s seems the most reasonable conjecture for these plays.

842 *STC*: 1296a pp 709–10
Thomas Arthur was a member of St John's College (see previous note). Both these plays are lost (Appendix 6:2).

842–3 SJA: C7.2 ff 255v–6
This undated costume inventory may be compared with more or less exactly dated St John's College inventories from 1540–1, 1541–2, 1548–9, 1556–7, and 1562–3. (An inventory from 1546–7, without a detailed listing of constituent items, should also be noted.) Although some relationship may be discerned with each of the detailed lists, particular affinities may be seen with inventories from the 1540s, eg: golden letters (p 843, l. 22) occur explicitly in 1540–1 (p 123, l. 14); two dragons (p 843, l. 4) occur in 1541–2 (p 127, l. 33) and 1548–9 (p 162, l. 20); and two French hoods (p 843, l. 25) occur in 1548–9 (p 160, l. 8). Similarities in handwriting between this inventory and that of 1540–1, written by William Rustyd (p 122), suggest he may have copied this one also.

843 SJA: C7.2 f 255
A costume for Miles (p 843, l. 32) – presumably Pyrgopolynices of Plautus' *Miles Gloriosus* – also occurs in the college inventories of 1541–2 (p 126, l. 20) and 1562–3 (p 219, ll. 35–6). Although this brief list was copied into the Register on the folio immediately preceding those containing the previous list, differences in handwriting and vocabulary suggest it was not written by the same scribe. It has been tentatively dated to the following decade on the basis of handwriting.

845 Georg Braun: *De Praecipuis totius vniversi vrbibus* p 1
For a translation of the complete letter, see Cooper, vol 2, pp 328–30. For a comprehensive history of Braun's and Hogenberg's cartographical enterprise, including editions and translations into German and French, see Georg Braun, *Civitates orbis terrarum*, R.A. Skelton (ed), vol 1 (Amsterdam, 1965), Introduction.

846 *STC*: 17453 sig B2v
Boas, *University Drama*, pp 82–8, cites arguments, based chiefly on this passage and the next,

both part of the Martin Marprelate controversy, for identifying John Bridges (Venn, John (1)) as author of *Gammer Gurton's Needle*. Further on this subject, see Appendix 6:1, *Gammer Gurton's Needle*, note.

847–8 *STC*: 746 sig Kiij
Robert Devereux, earl of Essex, was admitted to Trinity College as fellow commoner in 1577, matriculated in 1579, and received an MA in 1581 (Venn); hence his claimed presence squares well with a date of 1580–1 for the performance of *Pedantius* (see Appendix 6:1, note).

848 *STC*: 18377 sig H1v
On Nash's ascription of *Pedantius* to (Anthony) Wingfield, see Appendix 6:1, note.

848–9 *STC*: 18369 sig B4
The line 'Vrbs, vrbs, ad arma, ad arma' (p 849, l. 5) occurs in *Richardus Tertius*, Part I, act 3, scene 2, l. 8 (Lordi's edition: see Appendix 6:1). It is the first line of a speech of ten lines assigned to a 'Chorus procerum tumultuantium' (chorus of nobles in an uproar); perhaps, as Nash relates, the line was spoken not by the entire chorus, but by one member of the chorus. The actors making up this chorus are not named in the cast list (Appendix 7).

849–50 *STC*: 18369 sigs M4–N1
Gabriel Harvey's 'foure familiar Epistles' (p 849, l. 23) is *STC*: 12900; his 'Musarum Lachrymae' (p 849, ll. 25–6) is *STC*: 12905. Thomas Nash's 'Piers Pennilesse' (p 849, l. 28) is *STC*: 18371–5.

Further on *Tarrarantantara* and *Duns furens*, see Appendix 6:2. The Peterhouse stocks (p 850, l. 8) are mentioned in PHA: Computus Roll for 1577–8, single mb, under 'Payments within college.'

850–1 Vatican Library: Reginensis latinus 666 ff 155v–6
Entire document printed in G.W. Groos (ed and tr), *The Diary of Baron Waldstein: A Traveller in Elizabethan England* (London, 1981); discussed by G.K. Hunter, 'Recent Studies in the English Renaissance,' *Studies in English Literature*, 23 (1983), 148–50.

852 *STC*: 17834 sigs Oo5–5v
On Watson's *Antigone*, sometimes ascribed to Cambridge, see Appendix 6:4.

852 KCL: Misc. 74/1 f 55v
William Chace is listed under 1583, the year of his admission to King's College. For a full description of 'Hatcher's Book,' see Introduction, pp 758–9.

853 CUL: Add. 34 f 35
Presumably the 'pastorall' which the writer had seen at King's College was *Pastor Fidus* (Appendix 6:1).

853 CUL: Add. 34 f 37
This entry constitutes the sole evidence for a Cambridge performance of *Ajax Flagellifer*. This

play was prepared in 1563–4 for presentation to Elizabeth, but the performance was cancelled (pp 235, 238).

853–4 *STC*: 13309 sigs C3v–4
Heywood's *Apology* was answered in 1615 by John Greene's *Refutation of the Apology for Actors*, which in turn was cited by William Prynne in 1633: see Prynne's text, p 856, and endnote.

854 *STC*: 13309 sig F4v
The 'learned Gentleman' is John Harington (see p 850).

855 Bodl.: Ashmole 788 f 205
Philip Kynder was born in 1597 (Venn): this comment is assigned to 1615 since that was his eighteenth year.

855 *STC*: 19502 sigs E3v–4
Priscianus vapulans (l. 22) was presumably not a Cambridge play: see *JCS*, vol 5, pp 1397–8.

855–6 Harcourt (ed): *The Life of Doctor Preston* pp 36–7
The 'Montaine' which was 'already growne to some bigness' (l. 39) was George Montaigne, in 1615 master of the Savoy, chaplain to the king, dean of Westminster, and two years away from his appointment in 1617 as bishop of Lincoln (Venn). Another passage from Ball's *Life of Preston* is cited in the Records, p 544. See also the full document description in the introduction, pp 807–8.

856 *STC*: 20464a sigs Rrr1v–2
Prynne's marginal notes, which cite various authorities, are omitted from this transcription because they are so profuse as virtually to overwhelm the text. Prynne is indebted to the following, among others: John Greene, *Refutation of the Apologie for Actors* (London, 1615), *STC*: 12214–15, pp 17–18 (Greene's *Refutation* is an answer to Heywood's *Apology* (1612), cited pp 853–4); and John Rainolds, *Th' Ouerthrow of Stage-playes* (London, 1599), *STC*: 20616, also 20617–18. This passage is cited at greater length in REED, Oxford, forthcoming.

857 Bodl.: Tanner 465 f 44
S.V. Gapp, 'Notes on John Cleveland,' *PMLA*, 46 (1931), 1078–9, singles out the line 'Putt on thy socks, & tread the stage againe' (l. 19), stating: 'Not the least interesting suggestion of the poem is that Cleveland may have been connected with the stage.' Bentley, *JCS*, vol 3, p 165, includes Cleveland among his list of playwrights exclusively on the evidence of this line, adding however: 'There are no known dramatic works of the poet John Cleveland and not even any direct assertion that he wrote any....' In fact, Cleveland's first college, Christ's, produced no plays after 1567–8, while his second, St John's, is not known to have produced any plays later than 1619–20. In sum, if Cleveland established a reputation for participating in plays, it was almost certainly not in connection with anything he did while at Cambridge.

857 PRO: SP16/331 Art. 14 p 3
Document cited at greater length in REED, Oxford, forthcoming. Was Carnarvan thinking of Hausted's *The Rival Friends* as the very worst play he had ever seen?

858 Bodl.: Rawlinson Poet. 246 f 27 (single sheet)
Abraham Cowley's 'English Pastorall' (l. 19) was *Love's Riddle*, composed at Westminster School before he came to Cambridge, while the 'Latin Comedy' (l. 20) was almost certainly *Naufragium joculare* (Appendix 6:1): see JCS, vol 3, p 173.

Rose Macaulay makes the earlier performance of Cowley's *Naufragium Joculare* (1637–8) a central incident in her historical novel, *They Were Defeated* (London, 1932).

858 Longleat: Portland Papers, vol xxiv f 84
Entire document printed in Gervase Holles, *Memorials of the Holles Family, 1493–1656*, A.C. Wood (ed), Camden Society, 3rd ser, 55 (London, 1937).

859 Wing: M2090 p 14
Masson, *Life of Milton*, vol 1, pp 221–5, places Milton in attendance at the second performance of *Fraus Honesta*, 24 September 1629 (see Appendix 6:1). Reasonable though such conjecture may be, no positive evidence survives for the particular play or plays Milton may have attended, or had in mind while composing this passage. William Riley Parker, *Milton: A Biography*, vol 2 (Oxford, 1968), 740, n 59, more cautiously gives a list of plays Milton might have seen, from Mewe's *Pseudomagia* to Randolph's *Jealous Lovers* (see Appendix 8).

860 Wing: H169 p vi
Although *Loiola* was acted at least twice, it was acted before James only on 12 March 1623 (Appendix 6:1); no known document confirms or even suggests a second performance before the king.

Neither the 'ingenious Pen' (l. 9) which composed the prologue in question nor the prologue itself has been identified.

860 London: 1787 p lxxii
John Hayward was admitted to Clare College in 1736, received his BA in 1739–40, and became a fellow of the college in 1742 (Venn, John (11)). Boas, *University Drama*, p 325, n 1, offers the following skeptical comment: '*Revera* has now disappeared, and Hayward can scarcely have read *Club Law*, or he would not have spoken of it as written "to expose the puritans."' *Club Law* was an authentic play whose lost text was recovered only in this century (see 1907 edition noted in Appendix 6:1). Granted that the existence of *Club Law* was known independently, from Fuller's description (Records, pp 377–8), nevertheless the subsequent substantiation of Hayward's claim regarding the existence of *Club Law* may give some reason for confidence in his claim concerning *Re Vera*. Further on *Re Vera*, see Appendix 6:2.

862 STC: 23332 sig Mm 7
This edition of Stow's *Chronicle* (London, 1618) contains Edmund Howes' continuation to 1618; hence Howes rather than Stow composed the note concerning *Ignoramus*.

862 BL: Harley 389 f 146v
This letter provides positive identification of the actor who played the role of Ignoramus (see Appendix 7). Smith, *College Plays*, p 79, apparently did not know this passage: he identifies the actor as Thomas Parkinson of Clare, but with a query. Parkinson, however, is positively known to have been junior proctor in 1621–2, and to have died in office (Tanner, *Historical Register*, p 40; Venn lists him in error as senior proctor); hence the identification may be taken as proved.

862 PRO: SP14/169 f 1
This letter provides positive identification of the actor William Hutchinson, who played the role of Theodorus: see Appendix 7, *Ignoramus*, note.

863 Wing: W2886 p 60
Although it is attributed on the title page to Sir Fulke Greville, Lord Brooke, Wing ascribes this work to Arthur Wilson.

863 Wing: F2416 Book x p 70
John Selden's 'Books of Tithes' (ll. 37–8) is more properly *The Historie of Tithes* (London, 1618), STC: 22172–3. See DNB for a more extensive account of the work itself.

864 BL: Harley 980 f 85
This manuscript is assigned to the seventeenth century by Ernest A. Strathmann, 'Ralegh's *Discourse of Tenures* and Sir Roger Owen,' *Huntington Library Quarterly*, 20 (1957), 224. Perhaps the Thomas Gibbons who composed the manuscript was Venn's Thomas (2), who was admitted to Emmanuel College in 1637 and to Gray's Inn in 1640.

On the copy of *La Trappolaria* with Ruggle's notes in Clare College Library, see Introduction, p 750.

864 Wing: C4973 pp 75–6
The assigned year 1611/12 is clearly an error for 1614–15.

Coke's narrative is taken at face value by William McElwee, *The Wisest Fool in Christendom: The Reign of King James I and VI* (New York, 1958), p 213: 'It was Sir John Graham, one of the Gentlemen of the King's Bedchamber, who first persuaded him (ie, George Villiers) to try to get his foot in at Court, and organized for him a walking-on part in the comedy of *Ignoramus* which the Cambridge undergraduates were to produce before the King that summer. There James saw him for the first time, and to those who knew him well it was clear at once that he was interested.'

In fact, as Villiers' first biographer and personal friend, Sir Henry Wotton, relates (*Reliquiae Wottonianae* (London, 1672), p 209), James first saw Villiers at Apthorpe, Northants: 'for within some while, the King had taken by certain glances, (whereof the first was at Apthorpe, in a Progress) such liking of his (*ie*, Villiers') person...' The occasion was evidently James' visit to Apthorpe in August, 1614. This account by Wotton has been followed by most modern biographers: see Roger Lockyer, *Buckingham: The Life and Political Career of George Villiers, First Duke of Buckingham 1592–1628* (London, 1981), 12. Coke seems to have transferred

incidents from this episode, and from Villiers' involvement in masque before the king at Whitehall in January 1615 (*see* ES, vol 3, pp 389–90) to the performance of *Ignoramus* at Cambridge on 8 March or 13 May, and McElwee seems to have built on Coke's fabrication.

Patrons and Travelling Companies

ELZA TINER

The following list has two sections. The first gives companies alphabetically by patron, according to the principal title under which the playing companies and entertainers appear. Cross-references to the principal title are given from other titles named in the Records. The second section lists companies which are identified by place of origin; names of counties are supplied when the identification of a town or village is sufficiently certain.

The biographical information supplied here has come entirely from printed sources, the chief of which are the following: S.T. Bindoff (ed), *The History of Parliament: The House of Commons 1509–1558*, 3 vols (London, 1982); *Calendar of Patent Rolls* (edited through 1576); *Calendar of State Papers*; G[eorge] E[dward] C[okayne], *The Complete Peerage...*; *The Dictionary of National Biography*; James E. Doyle, *The Official Baronage of England Showing the Succession, Dignities, and Offices of Every Peer from 1066 to 1885*, 3 vols (London, 1886); P.W. Hasler (ed), *The History of Parliament: The House of Commons 1558–1603*, 3 vols (London, 1981); *Letters and Papers, Foreign and Domestic, Henry VIII*, 21 vols and Addenda (London, 1864–1932); F. Maurice Powicke and E.B. Fryde (eds), *Handbook of British Chronology*; and Josiah C. Wedgwood and Anne D. Holt, *History of Parliament: Biographies of the Members of the Commons House 1439–1509* (London, 1936).

All dates are given in accordance with the style in the sources used. The authorities sometimes disagree over the dates of birth, death, creation, succession, and office tenure. Where this evidence conflicts, the *Calendar of State Papers*, *Calendar of Patent Rolls*, and similar collections are preferred: for example, *List of Sheriffs for England and Wales from the Earliest Times to* A.D. *1831*, Public Record Office, Lists and Indexes, no 9 (London, 1898); J.H. Gleason, *The Justices of the Peace in England: 1558 to 1640* (Oxford, 1969); and J.C. Sainty, 'Lieutenants of Counties, 1585–1642,' *Bulletin of the Institute of Historical Research*, Special Supplement no 8 (May, 1970).

Normally each patron entry is divided into four sections. The first lists relevant personal data and titles of nobility with dates. Succession numbers are given only for the most important titles and for titles given in the Records. These numbers follow the absolute sequence given in *The Complete Peerage* rather than the relative ones which begin afresh with each new creation. Knighthood dates are included only for

minor gentry not possessing higher titles. The second section lists appointments showing connections local to Cambridgeshire and surrounding counties and includes those known to have been used in titles of playing companies. Purely expeditionary military titles have been largely omitted, along with most minor Scottish and Irish landed titles. For patrons holding peerage titles, minor civil commissions not given in *The Complete Peerage* and *The Dictionary of National Biography* have been omitted. Readers desiring further information on these patrons are advised to consult the *Calendar of Patent Rolls* and *Letters and Papers of Henry VIII*.

Where possible, the date of an appointment is taken from the date of a document assigning that position. If the appointment is stated in the document to be 'for life,' then these words follow the title of that post. If the original document has not been edited and a secondary source is used which states 'until death,' then this form appears. Otherwise dates of appointment and termination are given, if available. If the length of time an office is held is not known, then only the date of appointment is given. Alternatively, if the only evidence comes from a source dated some time during the period of tenure, then the word 'by' plus date appears. If only the date of termination is known, 'until' is used. Finally, if no dates at all are available, 'nd' follows the title of the job. A '?' following a date indicates uncertainty regarding the dating of a document in the sources or differentiation in the case of several patrons by the same name who might have held the post. For all minor commissions such as commissions of the peace (JP), years only are given. If the dates of these commissions cover several years in sequence, then the earliest and latest years of the sequence are separated by a dash.

The third section, for which information is often incomplete or unavailable, contains the names and locations of the patron's principal seats, and locations of other properties he or she is known to have held. Extensive property lists have been condensed. Place names for which no standard modern spelling is available are enclosed in single quotes to indicate spelling from the original source.

The fourth section is an annotated index by date of the appearances of each patron's company or companies in the Records. Following the date are the page numbers in parentheses where the citations occur. If a patron's company appears under a title other than the usual or principal one, this other title is in parentheses next to the designation of the company. Companies named according to a patron's civil appointment are indexed under the name of that post as it appears in the Records: for example, 'Lord Admiral,' 'Chancellor.' All other companies appear under their patron's principal landed title. If a patron has more than one type of company, all entries for a given type are grouped together in chronological order. Each group of entries is then listed according to the earliest year that company appears in the Records. If two or more companies first appear in the same year, alphabetical order is followed.

The reader may also wish to refer to the indexes for additional references to some of the patrons and to various unnamed companies and their players. When it has been possible to identify a patron of an unnamed company, the reference has been included

here; otherwise such references are only in the index. Noble patrons are listed in the indexes under their family names or, in the case of women, under their maiden names.

Abbreviations

acc	acceded	gov	governor
adm	admiral	JP	Justice of the Peace
bapt	baptized	jt	joint
bef	before	KG	Knight of the Garter
bet	between	lieut	lieutenant
capt	captain	MP	Member of Parliament
co	county	nd	no date
comm	commissioner	parl	parliament
cr	created	PC	Privy Councillor
custos rot	custos rotulorum	pres	president
d	died	succ	succeeded
eccles	ecclesiastical	summ	summoned
gen	general	Univ	University

Companies Named by Patron

Abergavenny

Elizabeth Beauchamp (16 Sept 1415–18 June 1448), daughter of Richard Beauchamp, Lord Bergavenny; succ *suo jure* Baroness Bergavenny, 18 Mar 1421/2. Married Edward Nevill, by 18 Oct 1424.

or

Joan FitzAlan (1375–14 Nov 1435), married William Beauchamp, Lord Abergavenny (d 8 May 1411); held castle and honour of Abergavenny, Monmouthshire, Wales, in dower until death.

minstrel/s 1427–8 (25)

Bedford

John of Lancaster (20 Jun 1389–15 Sept 1435), 3rd son of Henry IV, *qv*, cr 1st duke of Bedford and 1st earl of Kendal 16 May 1414 and 12th earl of Richmond 24 Nov 1414. JP Linc 1412–14 and 1416; guardian of the kingdom 11 Aug 1415, 25 Jul 1417, and 10 Jun 1421; protector of the kingdom 5 Dec 1422; lord high adm 26 Jul 1426. Seats at Berkhamstead and Hertford, Herts, Tutbury, Staff, and Kenilworth, Warw; lands in several counties, including Essex.

entertainers 1422–3 (23)

Jasper Tudor (*c* 1430–21 Dec 1495), cr 16th earl of Pembroke by 20 Jan 1452/3 and 3rd duke of Bedford 27 Oct 1485; attainted 4 Nov 1461; restored 1470–1; attainted 1471; fled England after 4 May 1471; restored to earldom 12 Dec 1485. JP Suff 1490, 1492, and 1494, Linc 1491–3 and 1495, Northants 1491 and 1493–4, Camb 1493 and 1495, Hunts 1493, Leic 1493–5, Rut 1493, Beds 1494, Norf 1494, Essex 1495–6; PC 27 Oct 1485; earl marshal of England 1492. Seat at Pembroke Castle, Pembrokeshire, Wales; lands in many counties, including Herts and Linc.

entertainers 1493–4 (71)

Buckingham

Edward Stafford (3 Feb 1477/8–17 May 1521), son of Henry, 2nd duke of Buckingham, restored as 3rd duke of Buckingham, 8th earl of Stafford, 7th earl of Buckingham, and 9th Baron Stafford Nov 1485. PC 1509; beheaded 17 May 1521. Seats at Thornbury, Glouc and Brecon Castle, Brecknockshire, Wales; manor at Penshurst, Kent; lands in many counties, including Beds, Essex, Hunts, Norf, Northants, and Suff.

entertainers 1503–4 (79)
trumpeters 1518–19 (90)

George Villiers (28 Aug 1592–23 Aug 1628), cr Viscount Villiers and Baron Whaddon

27 Aug 1616, 8th earl of Buckingham 5 Jan 1616/17, 1st marquess of Buckingham 1 Jan 1617/18, and 4th duke of Buckingham and 1st earl of Coventry 18 May 1623. Chief justice in eyre south of Trent by 20 Nov 1619 until death; PC 4 Feb 1616/17; high steward honour of Grafton, Northants 1622; lord high adm 28 Jan 1618/19 until death; chancellor Cambridge Univ 2 Jun 1626 until death; assassinated 23 Aug 1628. Seats at Whaddon, Bucks, New Hall, Essex, Brooksby, Leic, and Burghley House, Rut; residence at York House, Twickenham, Midd, from 1624; lands in several counties, including Essex, Linc, and Suff.

trumpeters (chancellor)	1627–8 (605–6)
trumpeters (duke)	1627–8 (607–9)
Probably	
musicians (duke)	1627–8 (605)
trumpeters (duke)	1628–9 (617)

Byron

John Byron (*c* 1599–Aug 1652), cr 1st Baron Byron 24 Oct 1643. Lieut of the Tower 26 Dec 1641 – by 10 Feb 1641/2. Seats at Rochdale, Lanc and Newstead Abbey, Nott; lands in Nott.

musician/s	1640–1 (696)

Chancellor *see* George Villiers (*under* **Buckingham**), **Holland**, *and* **Lord Chancellor**

Clarence

Lionel of Antwerp (29 Nov 1338–17 Oct 1368), by right of marriage 5th earl of Ulster, Ireland, bef 26 Jan 1346/7 and cr 1st duke of Clarence 13 Nov 1362. Guardian of England 1 Jul 1345, 25 Jun 1346; Seat at Clare, Suff. Residence at Dublin Castle, Ireland.

entertainers (Lord Lionel)	1362–3 (7)

Cromwell

Thomas Cromwell (*c* 1485–28 Jul 1540), cr 1st Baron Cromwell 9 Jul 1536 and 16th earl of Essex 17 Apr 1540. PC by Jan 1531; chancellor of the exchequer 12 Apr 1533 until death; steward duchy of Lancaster for Essex and Herts, manor of Writtle, Essex, 9 Jun 1536, Havering atte Bower, Essex, 3 Dec 1537, and honour of Rayleigh, Essex, 20 Sept 1539; master of the rolls 8 Oct 1534–10 Jul 1536; jt constable Hertford Castle, Herts 1534 until death; chancellor, high steward, and visitor Cambridge Univ 1535 until death; JP Herts 1537–40, Linc 1537–40, Suff 1537–9, Hunts, Norf, Camb 1538–9, Essex and St Albans, Herts 1538 and 1540, Leic 1538–9, Northants 1538–9, Peterborough, Northants 1540; lord privy seal 2 Jul 1536 until death; lord chamberlain 18 Apr 1540; imprisoned in the Tower 10 Jun 1540; attainted 29 Jun 1540; beheaded 28 Jul 1540. Principal residence at Austin Friars, London; seat also at Oakham, Rut;

lands in many counties, including Beds, Camb, Essex, Herts, Leic, Linc, Norf, Northants, Rut, and Suff.

performers 1536–7 (112)
players 1537–8 (114)
1539–40 (119)

Derby

Edward Stanley (10 May 1509–24 Oct 1572), probably styled Lord Strange until he succ as 12th earl of Derby, 11th Lord Strange, 4th Lord Stanley, and lord of the Isle of Man 23 May 1521. PC 9 Aug 1551, 17 Aug 1553, and 24 Nov 1558. Seats at Lathom and Knowsley, Lanc and Knockin, Shrops; lands in several counties, including Linc.

player 1532–3 (106)
players 1535–6 (110)

Henry Stanley (Sept 1531–25 Sept 1593), son of Edward, 12th earl of Derby, *qv*, styled Lord Strange until summ to parl as 12th Lord Strange 23 Jan 1558/9; succ as 13th earl of Derby, 5th Lord Stanley, and lord of the Isle of Man 24 Oct 1572. PC by 20 May 1585; lord steward of the household after Sept 1588–93. Seats at Lathom and Knowsley, Lanc and Knockin, Shrops.

players (Lord Strange) 1565–6 (249)
trumpeters 1590–1 (330)

Dudley *see* **Warwick**

Duke *see* George Villiers (*under* **Buckingham**), Ludovic Stuart (*under* **Lennox**), *and* **Richmond**

Essex

Henry Bourchier (*c* 1472–13 Mar 1539/40), succ as 15th earl of Essex, 2nd Viscount and 6th Lord Bourchier 4 Apr 1483. JP Camb, Hunts, Leic, Linc, Northants, Rut 1493, Herts 1493, 1497, 1500–1, 1503, 1506, 1509–12, 1514, 1519, 1521–2, 1524, 1528, 1531–2, and 1537–40, and Essex 1496, 1498–1502, 1504, 1506, 1508–15, 1520, 1523, 1525–6, 1528, 1530–2, 1536, 1538, and 1540; PC 1505. Seat at Gaynes Park, Essex; lands in several counties, including Essex and Herts.

trumpeters 1530–1 (103)

Robert Devereux (19 Nov 1566–25 Feb 1600/1), styled Viscount Hereford until he succ as 19th earl of Essex, 6th Lord Ferrers, and 9th Lord Bourchier 22 Sept 1576. PC 25 Feb 1592/3; chancellor Cambridge Univ 1598 until death; beheaded 25 Feb 1600/1. Seats at Chartley, Staff and Lamphey, Pembrokeshire, Wales; residence at Essex House, the Strand, Midd; lands in several counties, including Hunts.

trumpeter 1592–3 (344)

Robert Devereux (bapt 22 Jan 1590/1–14 Sept 1646), son of Robert, 19th earl of Essex, *qv*, styled Viscount Hereford until restored as 20th earl of Essex, 7th Lord Ferrers, and 10th Lord Bourchier 18 Apr 1604. PC 19 Feb 1640/1; lord chamberlain of the household Jul 1641–2. Seats at Chartley, Staff and Lamphey, Pembrokeshire, Wales; residence at Essex House, the Strand, Midd.

trumpeters 1616–17 (554)
trumpeter/s 1617–18 (557)
trumpeters 1617–18 (558–9)
1625–6 (600)

Eure

Ralph Eure (24 Sept 1558–1 Apr 1617), succ as 3rd Lord Eure 12 Feb 1593/4. Seats at Ingleby Greenhow, Malton Castle, and Stokesley, all in Yorks, NR.

trumpeter 1616–17 (554)

William Eure (*c* 1579–buried 28 Jun 1646), son of Ralph, 3rd Lord Eure, *qv*, succ as 4th Lord Eure 1 Apr 1617. Seats at Malton Castle, Yorks, NR, and Witton Castle, Dur.

trumpeters 1619–20 (569)

Exeter (duke)

Thomas Beaufort (bef 1396–31 Dec 1426), cr 1st earl of Dorset 5 Jul 1411 or 1412 and 2nd duke of Exeter 18 Nov 1416. Lord high adm for life 3 Mar 1411/12; JP Norf 1406–8, 1410, 1413–16, 1418, and 1422–4, Lynn, Norf 1407–8, 1410, and 1414–15, Suff 1411, 1413–14, 1417, 1419, and 1422–4, Essex 1417, 1419, and 1422–4, Camb 1424–5, and Hunts 1424; lord chancellor 31 Jan 1409/10–5 Jan 1411/12. Lands in several counties, including Linc and Norf.

entertainer/s 1424–5 (24)

Henry Holand (27 Jun 1430–Sept 1475), son of John, 3rd duke of Exeter, *qv* (*under* **Huntingdon**), succ as 4th duke of Exeter and 15th earl of Huntingdon 5 Aug 1447. Lord high adm 14 Feb 1445/6–60; JP Beds, Hunts, and Northants 1471; constable Fotheringhay Castle, Northants for life 19 Dec 1459; attainted 4 Nov 1461; fled to Flanders 1463–Feb 1470/1; held in custody 26 May 1471–20 May 1475. London residence at Coldharbour; lands in many counties.

entertainers 1453–4 (34)

Exeter (earl)

William Cecil (Jan 1565/6–6 Jul 1640), styled Lord Burghley until he succ as 2nd earl of Exeter and 3rd Baron Burghley 8 Feb 1622/3. MP Stamford, Linc 1586 and 1589 and Rut 1597; JP Northants 1601 and Linc by 1619; jt high steward honour of Bolingbroke, Linc 1598; custos rot, Linc 1619; lord lieut Northants 27 Feb 1623 until

death; PC 14 Dec 1626. Seats at Burghley House, Rut and Newark Castle, Nott; residence at Exeter House, the Strand, Midd.

trumpeters 1625–6 (599)

Fentoun

Alexander Erskine (*c* 1590–11 Feb 1633), son and heir of Thomas, 1st earl of Kellie, styled Lord Fentoun in his father's lifetime. Family seats at Dirleton and Fenton, Berwick and Kellie, Fife, Scotland.

musicians 1630–1 (627)

Gloucester

Humphrey of Lancaster (3 Oct 1390–23 Feb 1446/7), cr 2nd duke of Gloucester and 14th earl of Pembroke 16 May 1414. JP Essex 1405–7, 1410–14, 1416, 1429, 1431–5, 1437–8, 1440–3, and 1446; lord chamberlain during pleasure 7 May 1413 and 30 Nov 1422; PC by 10 Apr 1415; chief justice and warden of forests south of Trent for life 27 Jan 1415/16; keeper of the realm and deputy of the king 30 Dec 1419 and 23 Apr 1430; regent May 1422 and protector 5 Dec 1422. Principal seat at Greenwich, Kent; London residence at Baynard's Castle; lands in many counties, including Leic.

entertainers 1422–3 (23)
1426–7 (24)

minstrel/s 1425–6 (24)
1427–8 (25)

Goring

George Goring (28 Apr 1585–6 Jan 1662/3), cr Baron Goring, 14 Apr 1628 and 2nd earl of Norwich 28 Nov 1644. Vice-chamberlain of the household 1639–44; PC 25 Aug 1639 and 1 Jun 1660; imprisoned Aug 1648; sentenced to death 6 Mar 1648/9; pardoned and released 7 May 1649. Seats at Danny Park and Ovingdean, Suss.

musicians 1631–2 (634)

Hereford

Henry of Bolingbroke (Apr 1366–20 Mar 1413), son of John of Gaunt, 2nd duke of Lancaster, *qv*, and Blanche of Lancaster; summ to parl as 9th earl of Derby 3 Sept 1385, cr duke of Hereford 29 Sept 1397, succ as 3rd duke and 6th earl of Lancaster 3 Feb 1398/9, and declared Henry IV by parl 30 Sept 1399; crowned 13 Oct 1399.

piper/s 1398–9 (16)

Holland

Henry Rich (bapt 19 Aug 1590–9 Mar 1648/9), cr Baron Kensington 5 Mar 1622/3 and 1st Earl Holland 24 Sept 1624. MP Leic 1610–11 and 1614; PC 31 Jul 1625; gov and capt Harwich, Essex and Landguard Point, Suff 7 Mar 1628; chancellor Cambridge Univ after 28 Aug and by 4 Sept 1628–49; PC Scotland 1641; imprisoned

in Warwick Castle, Warw 10 Jul 1648; beheaded 9 Mar 1648/9. Seat at Kensington, Midd; lands in various counties.

trumpeters (chancellor)	1628–9 (616)
trumpeter/s	1628–9 (616)
trumpeters	1631–2 (629–33, 635)
trumpeters (chancellor)	1631–2 (632)
trumpeter/s	1631–2 (632)
trumpeters	1635–6 (662)
trumpeter/s	1638–9 (684)
	1638–9 (686)

Huntingdon

John Holand (29 Mar 1395 or 1396–5 Aug 1447), restored in blood and succ as 14th earl of Huntingdon 1417; cr 3rd duke of Exeter 6 Jan 1443/4. Constable of the Tower, sole 20 Aug 1420 and jt 28 Feb 1446/7; JP Beds 1426, 1435, 1437, 1439–40, and 1443, Essex 1427, 1429, 1431–5, 1437–8, 1441–3, and 1446, Herts 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1443, and 1445, and Hunts 1428–9, 1432, 1437, 1441–3, and 1446; deputy marshal of England 15 Nov 1432–12 Sept 1436; lord high adm during pleasure, sole 2 Oct 1435 and jt 14 Feb 1445/6; PC Nov 1426–May 1445. London residence at Coldharbour; lands in several counties, including Beds, Herts, and Hunts.

minstrel/s	1427–8 (25)

King

Richard Plantagenet (6 Jan 1367–14 Feb 1400), son of Edward, prince of Wales, and Joan of Woodstock, daughter of Edmund, earl of Kent; cr prince of Wales 20 Nov 1376; acc as Richard II 21 Jun 1377; crowned 16 Jul 1377; abdicated 29 Sept 1399.

apeward	1382–3 (11)
entertainer	1394–5 (15)

Henry of Windsor (6 Dec 1421–21 May 1471), son of Henry V and Catherine of Valois, acc as Henry VI 1 Sept 1422; proclaimed king of France 21 Oct 1422 (John, 1st duke of Bedford, *qv*, appointed protector 5 Dec 1422); crowned king of England 6 Nov 1429 and of France 16 Dec 1431; deposed 4 Mar 1461; restored 3 Oct 1470; crowned again 13 Oct 1470; deposed finally 11 Apr 1471.

minstrel/s	1433–4 (27)
minstrels	1434–5 (27)
minstrel/s	1435–6 (27)
minstrels	1442–3 (29)
minstrel/s	1442–3 (29)
	1448–9 (31)
entertainers	1436–7 (28)
performers	1456–7 (37)
	1458–9 (39)

Probably performer (duke of Lancaster)	1466–7 (45)

Edward of York (28 Apr 1442–9 Apr 1483), son of Richard Plantagenet, 3rd duke of York, *qv*, and Cecily Neville, acc as Edward IV 4 Mar 1461; crowned 28 Jun 1461; fled England 3 Oct 1470–14 Mar 1471; restored 11 Apr 1471.

performers	1466–7 (46)
	1467–8 (46)
	1468–9 (49)
performer/s	1469–70 (50)
performers	1469–70 (50)
	1471–2 (52)
	1472–3 (54)
	1473–4 (55)
	1475–6 (57)
entertainers	1467–8 (46)

Richard Plantagenet (2 Oct 1452–22 Aug 1485), son of Richard Plantagenet, 3rd duke of York, *qv*, and Cecily Neville; cr 3rd duke of Gloucester 1 Nov 1461; protector of the realm 9 Apr 1483; acc as Richard III 26 Jun 1483; crowned 6 Jul 1483.

performers (lord protector)	1482–3 (62)
minstrel/s	1483–4 (63)
	1484–5 (65)
entertainer/s	1485–6 (65)

Henry Tudor 'of Richmond' (28 Jan 1457–21 Apr 1509), son of Edmund Tudor, earl of Richmond, and Margaret Beaufort, *qv* (*under* **Richmond and Derby** (countess)), acc as Henry VII 22 Aug 1485; crowned 30 Oct 1485.

entertainers	1488–9 (67)
entertainer/s	1489–90 (68)
entertainers	1489–90 (68)
entertainer/s	1490–1 (69)
entertainers	1490–1 (69)
	1493–4 (70)
	1498–9 (74)
	1499–1500 (75)
entertainer	1500–1 (76)
trumpeters	1500–1 (76)
performers	1506–7 (81)

Henry Tudor (28 Jun 1491–28 Jan 1547), son of Henry VII, *qv*, and Elizabeth of York, *qv*; cr prince of Wales 18 Feb 1503; acc as Henry VIII 22 Apr 1509; crowned 24 Jun 1509.

entertainers (prince)	1503–4 (79)

entertainers	1513–14 (86)
	1536–7 (112)
interluders (prince)	1503–4 (78)
performers (prince)	1503–4 (78)
	1508–9 (82)
performers	1510–11 (84)
	1535–6 (110)
minstrels	1515–16 (87)
	1521–2 (92)
minstrels/waits	1525–6 (98)
minstrels	1530–1 (103)
	1531–2 (104)
	1532–3 (106)
trumpeters	1517–18 (89)
waits	1517–18 (89)
	1535–6 (111)
	1538–9 (116)
players	1527–8 (99)
	1529–30 (101)
	1534–5 (108)
	1536–7 (112)
	1537–8 (114)
	1540–1 (124)
conjurer	1532–3 (105)
juggler	1532–3 (106)
	1534–5 (109)
	1535–6 (111)
jester	1542–3 (129)

Edward Tudor (12 Oct 1537–6 Jul 1553), son of Henry VIII, *qv*, and Jane Seymour; acc as Edward VI 21 Jan 1547; crowned 20 Feb 1547. Edward Seymour, 5th duke of Somerset, *qv*, appointed protector.

players (prince)	1537–8 (115)
	1538–9 (116)
	1539–40 (119)
	1543–4 (130)
players	1547–8 (149, 154)
	1549–50 (166)
jester	1548–9 (163)
	1552–3 (184)

James Stuart (19 Jun 1566–27 Mar 1625), son of Henry, Lord Darnley and Mary Stuart, queen of Scots, acc as James VI of Scotland 24 Jul 1567 and as James I of England 24 Mar 1603; crowned 25 Jul 1603.

trumpeters	1603–4 (392–3)
trumpeter	1603–4 (393)
trumpeters	1604–5 (398)
	1605–6 (400, 403)
	1606–7 (405)
	1608–9 (416–17)
	1609–10 (418–20)
	1611–12 (490)
	1613–14 (517–21)
	1614–15 (521–5, 528, 531, 533)
	1615–16 (546–7, 549)
	1616–17 (556)
	1617–18 (557, 559)
	1619–20 (567, 569–70)
	1620–1 (574–6)
	1621–2 (579–80)
	1622–3 (582, 584–5)
	1623–4 (591–2)
	1624–5 (594–6)
trumpeter/s	1624–5 (594)
pipers	1603–4 (394)
musicians	1616–17 (556)

Charles Stuart (19 Nov 1600–30 Jan 1649), 2nd son of James I, *qv*, and Anne of Denmark, *qv*; cr prince of Wales 4 Nov 1616; acc as Charles I 27 Mar 1625; crowned 2 Feb 1625; beheaded 30 Jan 1649.

trumpeters (prince)	1617–18 (558)
	1619–20 (567)
	1620–1 (577)
	1621–2 (578–9, 581)
	1623–4 (590–1, 593–4)
trumpeters	1625–6 (600)
	1627–8 (605–7)
	1631–2 (629–33, 635)
trumpeter/s	1631–2 (632)
trumpeters	1632–3 (648–9, 651)
	1633–4 (652, 654, 656)
trumpeter	1633–4 (653)
trumpeters	1635–6 (661–2)
	1636–7 (670–1)
	1637–8 (674–6, 679)
	1638–9 (683–4, 686)
trumpeter/s	1638–9 (684)
musicians	1627–8 (605)

jester 1631–2 (635)
entertainer 1636–7 (671)

Probably
jester 1627–8 (609)
bearward 1635–6 (661)

Lady Elizabeth *see* **Queen of Bohemia**

Lady Mother of the King *see* **Richmond and Derby** (countess)

Lancaster
John of Gaunt (1340–3 or 4 Feb 1398/9), cr 10th earl of Richmond 20 Sept 1342, styled earl of Derby from 19 May 1359, summ to parl as 5th earl of Lancaster 14 Aug 1361, succ as 12th earl of Leicester and 12th earl of Lincoln 10 Apr 1362, styled king of Castile and Leon from Sept 1371, cr 2nd duke of Lancaster 13 Nov 1362 and duke of Aquitaine 2 Mar 1390; surrendered earldom of Richmond 25 Jun 1372. Hereditary steward of England 10 Apr 1362; JP Herts 1364–5, 1375–7, 1380, 1384, 1390–2, and 1397, Leic 1364, 1366, 1368–9, 1371, 1375–7, 1380–1, 1383–4, 1390, 1394, and 1397, Linc 1364–6, 1368–73, 1375, 1377–8, 1380–4, 1387, 1390, 1392, 1394, and 1397–8, Norf 1368, 1380–3, 1386, 1390–2, 1394, and 1397, Northants 1390, 1392–4, and 1397–8, Suff 1390–4 and 1396–8, Camb and Hunts 1397. Seats included Hertford Castle, Herts and castles of High Peak, Derb, Hereford, Heref, Lancaster, Lanc, Leicester, Leic, and Kenilworth, Warw; residence at the Savoy, the Strand, Midd; lands in several counties, including Camb, Herts, Hunts, Leic, Linc, Norf, and Suff.
piper/s 1398–9 (16)

See also Henry of Windsor (*under* **King**)

Leicester
Robert Dudley (24 Jun 1532 or 1533–4 Sept 1588), cr baron of Denbigh, Denbighshire, Wales 28 Sept and 14th earl of Leicester 29 Sept 1564; imprisoned Jul 1553; attainted 22 Jan 1553/4; pardoned 18 Oct 1554; and restored in blood 7 Mar 1557/8. MP Norf 1547, 1553, and 1559; jt steward and constable Castle Rising, Norf 13 Dec 1550; comm of relief Norf 1550; jt comm of lieutenancy Norf 16 May 1552–3; eccles comm Norf 1553; PC 23 Apr 1559; lord lieut Essex and Herts 3 Jul 1585 until death; JP Northants 1584; high steward Cambridge Univ 15 Jul 1563 until death; high steward bishopric of Ely 1565, honour of Grafton, Northants 4 Dec 1571, King's Lynn and Great Yarmouth, Norf 1572 until death, and St Albans, Herts by 1584; high steward Norwich Cathedral, Norf 1574 until death; lord steward of the household 1 Nov 1584–8; warden and chief justice in eyre south of Trent 25 Nov 1585 until death; lieut and capt-gen at Tilbury, Essex 1 Jul 1588. Seat at Kenilworth, Warw; lands in many counties, including Leic, Norf, and Northants.

players
1564–5 (246)
1571–2 (264)
1579–80 (291)

Probably
players (Lord Robert)
1560–1 (212)
1561–2 (216)

Lennox

Ludovic Stuart (29 Sept 1574–16 Feb 1623/4), succ as 2nd duke and 18th earl of Lennox 26 May 1583 and cr 15th earl of Richmond and Baron of Settrington 6 Oct 1613 and 2nd duke of Richmond and 1st earl of Newcastle upon Tyne 17 May 1623. Hereditary great chamberlain Scotland 26 May 1583; pres privy council Scotland 1586; chamberlain of the household Scotland 1590; lord high adm Scotland 4 Aug 1591 until death; PC 4 May 1603; naturalized 18 Jul 1603; deputy earl marshal 1614; lord steward of the household 1615–24. Seat at Richmond Castle, Yorks, NR.

trumpeters
1617–18 (558)
trumpeters (earl of Lennox)
1620–1 (575)
trumpeters
1621–2 (579, 581)
1622–3 (583)

Probably
trumpeter
1613–14 (518)
trumpeter
1614–15 (525)

James Stuart (6 Apr 1612–30 Mar 1655), grandson of Ludovic, *qv*, styled Lord Darnley, succ as 4th duke and 20th earl of Lennox and 10th earl of March 30 Jul 1624 and *de jure* as 3rd Lord Clifton 21 Aug 1637, and cr 3rd duke of Richmond 8 Aug 1641. Hereditary lord chamberlain Scotland and lord high adm Scotland 30 Jul 1624; PC Scotland 29 May 1633 and 17 Sept 1641; PC 28 Jul 1633; lord steward of the household 5 Dec 1641. Seats at Cobham Hall, Kent and Leighton Bromswold, Hunts.

trumpeters
1635–6 (662)

Lindsey

Robert Bertie (*c* 16 Dec 1582–23 Oct 1642), succ as 14th Lord Willoughby de Eresby Jun 1601 and cr 1st earl of Lindsey 22 Nov 1626. Hereditary lord chamberlain 13 Apr 1626; PC 10 Jul 1628; jt lord adm 20 Sept 1628 and lord high adm 10 Apr 1635; lord lieut Linc 23 Jan 1629 until death; high steward Lincoln, Linc 1638; recorder Lincoln 1639. Seat at Eresby, Linc; residence at Lindsey House, Lincoln's Inn Fields, Midd; lands in Linc.

musicians (Lord Willoughby)
1612–13 (497)
trumpeter/s
1628–9 (616)

Lord Admiral

Thomas Seymour (*c* 1508–20 Mar 1548/9), brother of Edward, 5th duke of Somerset, *qv*, cr 1st Baron Seymour 16 Feb 1546/7. Steward duchy of Lancaster for Essex and Herts 28 May 1544 until death; PC 23–8 Jan 1547 and 2 Feb 1547–18 Jan 1549; lord high adm 17 Feb 1546/7–18 Jan 1549; JP Essex and Herts 1547; arrested and imprisoned in the Tower 17 Jan 1548/9; attainted 5 Mar; beheaded 20 Mar 1548/9. Seats at Sudeley Castle, Glouc and Bromham, Wilts; London residence at Seymour Place, near Temple Bar, Midd; lands in several counties, including Essex.

players 1548–9 (163)

Charles Howard (*c* 1536–14 Dec 1624), succ as Baron Howard 11 or 12 Jan 1572/3 and cr 10th earl of Nottingham 22 Oct 1597. Chamberlain of the household 1 Jan 1583/4–Jul 1585; PC by 5 Mar 1583/4 until death; lord high adm 8 Jul 1585–27 Jan 1618/19; chief justice in eyre south of Trent 15 Jun 1597 until death; lord steward of the household 24 Oct 1597–Nov 1615. Seat at Effingham, Surr.

players 1588–9 (323)

Lord Chamberlain

Henry Carey (4 Mar 1525/6–23 Jul 1596), cr 1st Baron Hunsdon 13 Jan 1558/9. JP Essex and Herts 1562, 1564, and 1584; PC 16 Nov 1577; lord chamberlain of the household Jul 1585; chief justice in eyre south of Trent 1589 until death; lord lieut Norf and Suff 3 Jul 1585 until death; recorder Cambridge, Camb and high steward Ipswich, Suff 1590. Seats at Buckingham and Hunsdon, Herts; lands in various counties, including Essex and Herts.

players 1594–5 (355)

See also **Pembroke**

Lord Chancellor

Thomas Audley (*c* 1488–30 Apr 1544), cr Baron Audley 29 Nov 1538. Town clerk, Colchester, Essex, jt 1514–15 and sole 1515–32; JP Essex 1520, 1523, 1525–6, 1528, 1530, 1532, 1536, 1538, and 1540–2, Beds 1532, 1536, and 1542, Camb 1532, 1536, 1538–9, and 1542, Herts 1532 and 1537–40, Hunts 1532, 1536, and 1538, Leic 1532 and 1538–9, Linc 1532, 1536, 1538–40, and 1542, Norf 1532, 1538, 1540, and 1542, Northants 1532, 1536, and 1538–40, Rut 1532, 1536, and 1542, Suff 1532, 1537–9, and 1543, St Albans, Herts 1538–40, Cambridge, Camb and Peterborough, Northants 1540; MP Colchester 1523 and Essex 1529; keeper of the great seal 20 May 1532; lord chancellor 26 Jan 1533 until death; steward duchy of Lancaster for Essex and Herts Jul 1540 until death; constable Hertford Castle, Herts 1540 until death. Seats at Berechurch, Earls Colne, and Saffron Walden, all in Essex; lands in Essex, Herts, and Suff; house at Christchurch, Aldgate, London.

players 1538–9 (116)

Lord Lionel *see* **Clarence**

Lord Privy Seal

John Russell (*c* 1485–14 Mar 1554/5), cr Baron Russell 9 Mar 1538/9 and 3rd earl of Bedford 19 Jan 1549/50. JP Beds 1536, 1542–3, and 1547, Hunts 1536, 1538–9, 1544, and 1547, Northants 1536, 1538–40, 1543, and 1547, Herts 1538, 1539, 1540, 1543, and 1547, Camb and Essex 1542, 1544, and 1547, Norf and Rut 1542–3 and 1547, Linc 1542–4 and 1547, Suff 1543–4 and 1547, Leic 1544 and 1547; PC 1536 until death; comptroller of the household 18 Oct 1537–9; lord high adm 28 Jul 1540–17 Jan 1543; lord keeper of the privy seal 3 Dec 1542 until death; constable and keeper castle and park of Rockingham, Northants 3 Jun 1544; steward manor of Stamford, Linc 3 Jun 1544–7 and 1548 until death. Seats at Chenies, Bucks and Berwick, Dors; residence at Russell House, the Strand, Midd; lands in several counties, including Camb, Herts, Linc, Northants, and Suff.

players 1543–4 (130)

Lord Protector *see* Richard Plantagenet (1452–85) (*under* **King**) *and* **Somerset**

Lord Treasurer

William Paulet (by *c* 1483–10 Mar 1571/2), cr 1st Baron St John 9 Mar 1538/9, 13th earl of Wiltshire 19 Jan 1549/50, and 1st marquess of Winchester 11 Oct 1551. Comm of musters Ampthill, Beds 1536; JP Beds, Camb, Essex, Herts, Hunts, Leic, Linc, Norf, Northants, Rut, and Suff 1547, 1562, and 1564 and Isle of Ely, Camb 1564; comptroller of the household May 1532–Oct 1537; treasurer of the household 18 Oct 1537–Mar 1538/9; PC 19 Nov 1542 until death; lord pres of the Council by Nov 1545–Feb 1550; lord chamberlain *c* 16 May 1543–Oct 1545; lord steward of the household, *c* 24 Nov 1545–Feb 1549/50; chief justice in eyre south of Trent 17 Dec 1545–Feb 1549/50; lord treasurer of the exchequer 3 Feb 1549/50 until death; lord keeper of the great seal 6 Mar 1547–21 Dec 1558; master of the household 19 Jan 1550. Seats at Basing and Netley, Hants and Chelsea, Midd; London residence at Austin Friars; lands in several counties, including Herts and Leic.

players 1551–2 (176)

See also **Suffolk** (earl)

Lords of Council

Unidentified members of the privy council, which had a large and fluctuating membership.

trumpeters 1621–2 (577)
1623–4 (589–90)

Lumley
John Lumley (*c* 1533–11 Apr 1609), restored in blood 1547 and summ to parl as 6th Baron Lumley 5 Oct 1553. Arrested and imprisoned in the Tower Sept 1569–Apr 1573. Seat at Nonsuch until 1590 and at Lumley Castle, Dur; London residence in St Olave's, Tower Hill; lands in several counties.
players 1571–2 (264)

March
Edmund de Mortimer (6 Nov 1391–18 Jan 1424/5), succ as 5th earl of March, 8th earl of Ulster, and Lord Mortimer 20 Jul 1398. JP Essex 1413–14, 1416, and 1423–4 and Suff 1414 and 1417; councillor of regency 9 Dec 1422. Seats at Wigmore, Heref and Clare, Suff; lands in many counties, including Essex, Linc, Norf, and Suff.
entertainers 1423–4 (23)

Marquys
Probably
Leonard Grey (*c* 1490–28 Jun 1541), brother of Henry Grey, 6th marquess of Dorset; styled Lord Leonard Grey and cr 1st Viscount Grane 2 Jan 1535/6. JP Leic 1515, 1524, 1526, and 1531–2; imprisoned in the Tower *c* 1 Jun 1540; beheaded 28 Jun 1541. Seat at Graney, co Kildare, Ireland; residence at St Mary's Abbey, Dublin.
minstrels 1535–6 (111)

Marshal
John de Mowbray (1392–19 Oct 1432), succ as 12th earl of Norfolk, 4th earl of Nottingham, and 8th Lord Mowbray and Segrave 8 Jun 1405 and restored as 2nd duke of Norfolk 30 Apr 1425. Summ to parl as earl marshal 22 Mar 1412/13; PC and councillor of regency Dec 1422; JP Norf 1414–16, 1424, and 1428–31, Suff 1414, 1417, 1422–4, and 1431–2, Beds 1426, and Essex 1429 and 1431–2. Seat at Epworth in the Isle of Axholme, Linc; lands in several counties, including Leic and Northants.
entertainer/s 1423–4 (23)

Neville
Ralph de Neville (*c* 1291–5 Aug 1367), succ as 2nd Lord Neville of Raby after 18 Apr 1331. Lord steward of the household by 1331; JP Linc 1332; keeper of the realm Jul 1338 and Jun 1340. Seat at Raby, Dur; lands in various counties.
entertainers 1361–2 (6)

Norfolk
John de Mowbray (12 Sept 1415–6 Nov 1461), son of John de Mowbray, 2nd duke of Norfolk, *qv* (*under* **Marshal**), succ as 3rd duke and 13th earl of Norfolk, 5th earl of Nottingham, and 9th Lord Mowbray and Segrave 19 Oct 1432. Hereditary earl marshal 19 Oct 1432; JP Norf 1436–8, 1441, 1444–5, 1447–8, 1450, 1452–8, and

1460–1, Suff 1436, 1438–40, 1442–5, 1448–50, 1452, 1454–5, and 1457–61, and Northants 1461; PC by Apr 1437; comm oyer and terminer Norwich, Norf 1451; chief justice in eyre south of Trent 11 Jul 1461. Principal seat at Framlingham Castle, Suff; lands in Suff.

performers 1448–9 (31)

Thomas Howard (1473–25 Aug 1554), styled Lord Howard 1483–1514, cr 14th earl of Surrey 1 Feb 1513/14 and succ as 8th duke of Norfolk 21 May 1524. Earl marshal 28 May 1553; JP Norf 1504, 1510–12, 1514–15, 1524, 1526, 1531–2, 1538, 1540, 1542–3, and 1554, Suff 1504, 1506–7, 1509–15, 1524, 1526, 1529, 1531–2, 1537–9, 1543–4, and 1554, Linc 1515, 1522, 1524, 1526, 1528, 1531–2, 1536–40, 1542–3, and 1545, Hunts 1524–5, 1528, 1531–2, 1536, 1538, and 1544, Leic 1524, 1526, 1531–2, 1538–9, and 1544, Northants 1524, 1526, 1528, 1531–2, 1536, 1538–40, and 1543, Rut 1524, 1526, 1531–2, 1536, and 1542–3, Beds 1525, 1529–30, 1532, 1536, and 1542–3, Camb 1525, 1530, 1532, 1536, 1538–40, 1542, and 1544, Essex 1525–6, 1528, 1530, 1532, 1536, 1538, 1540–2, and 1544, Herts 1525–6, 1528, 1531–2, 1537–40, and 1543, and Cambridge, Camb 1540; lord high adm 4 May 1513–Jul 1525; PC by May 1516 and 10 Aug 1553; treasurer of the exchequer 4 Dec 1522–Feb 1546/7; high steward Cambridge Jun 1529; imprisoned in the Tower 12 Dec 1546; attainted 27 Jan 1546/7; released and restored in blood and honours 3 Aug 1553. Seat at Kenninghall, Norf; lands in several counties, including Leic, Linc, Norf, and Suff.

players 1542–3 (129)

Thomas Howard (10 Mar 1537/8–2 Jun 1572), grandson of Thomas, *qv*, styled earl of Surrey, restored in blood and honours 2 Sept 1553 and succ as 9th duke of Norfolk and 15th earl of Surrey 25 Aug 1554. Hereditary earl marshal 25 Aug 1554; lord lieut Norf and Suff 1558–26 Oct 1559; high steward Cambridge, Camb by 1559; JP Norf and Suff 1562 and 1564; PC Nov 1562; imprisoned in the Tower 8 Oct 1569–3 Aug 1570; attainted 16 Jan 1571/2; beheaded 2 Jun 1572. Seat at Kenninghall, Norf; residence at the Charterhouse, Midd.

players 1556–7 (200)

North

Roger North (27 Feb 1530/1–3 Dec 1600), succ as 2nd Lord North 31 Dec 1564. MP Camb, 1555, 1559, and 1563; JP Camb 1558/9, 1562, and 1564 until death, and Suff and Isle of Ely 1579 until death; comm of musters Camb 1565, May 1569, 1573–4, 1580, 1584, and 1597; alderman and burgess Cambridge, Camb 1568; custos rot Camb 1573/4; lord lieut Camb and Isle of Ely 20 Nov 1569 and 8 Apr 1588 until death; steward duchy of Lancaster for Camb, Norf, and Suff 1572; high steward Cambridge 1572; PC 30 Aug 1596; treasurer of the household 30 Aug 1596 until death. Seats at Kirtling, Camb and Mildenhall, Suff; residence at the Charterhouse, Midd; lands in Camb and Suff.

Possibly
players 1591–2 (338)

Northampton
William Parr (1513–28 Oct 1571), cr Baron Parr 9 Mar 1538/9, 17th earl of Essex 23 Dec 1543, and 1st marquess of Northampton 16 Feb 1546/7; attainted 18 Aug 1553; restored in blood 5 May 1554; restored to marquessate 13 Jan 1558/9. Steward honour of Rayleigh, Essex 25 Sept 1541, manor of Writtle and honour of Beaulieu, Essex 25 May 1543, and honour of Grafton and various manors, Northants for life 11 Jun 1559; PC Mar 1543/4–Nov 1553 and 25 Dec 1558; JP Essex 1547, Northants 1562 and 1564, and Isle of Ely 1564; lord lieut Beds, Camb, Hunts, Norf, and Northants Jul 1549; lord chamberlain for life 4 Feb 1549/50; imprisoned in the Tower 26 Jul 1553; released 31 Dec 1553. Seats at Parr, Prescot, Lanc, Greens Norton, Northants, and Kendal, Westmld; lands in several counties, including Essex, Leic, Linc, Norf, Northants, and Rut.
players 1550–1 (173)

Northumberland
Henry de Percy (3 Feb 1392/3–22 May 1455), succ as 5th Lord Percy 19 Feb 1407/8 and cr 5th earl of Northumberland 16 Mar 1415/16. Councillor of regency 16 Nov 1422. Seats at Alnwick and Warkworth, Northumb.
entertainers 1424–5 (24)

Henry Algernon Percy (14 Jan 1477/8–19 May 1527), succ as 9th earl of Northumberland, 8th Lord Percy, and Lord Poynings 28 Apr 1489. Imprisoned in the Fleet 1516. Seats at Alnwick, Northumb and Wressell, Yorks, ER; residence in Aldgate, London.
entertainers 1499–1500 (75)
1500–1 (77)

Henry Percy (*c* 1502–30 Jun 1537), son of Henry Algernon Percy, 9th earl of Northumberland, *qv*, succ as 10th earl of Northumberland, 9th Lord Percy, and Lord Poynings 19 May 1527. PC 26 May 1532. Seats at Alnwick, Northumb and Wressell, Yorks, ER.
trumpeters 1530–1 (103)

Algernon Percy (29 Sept 1602–13 Oct 1668), summ to parl as 4th Baron Percy 28 Mar 1626 and succ as 14th earl of Northumberland 5 Nov 1532. PC Mar 1636 and 31 May 1660; lord high adm 19 Mar 1637–42. Seats at Petworth, Suss and Wressell, Yorks, ER; residences at Syon House near Brentford, Midd and at Northumberland House, the Strand, Midd.
trumpeters 1637–8 (675)

Oxford

John de Vere (8 Sept 1442–10 Mar 1512/13), succ as 13th earl of Oxford 26 Feb 1461/2. JP Camb 1461, 1466, 1468, 1470, 1485–6, 1493, 1495–6, 1498, 1500, 1502, 1505, and 1511–12, Essex 1461, 1464–5, 1467–8, 1470, 1485, 1488, 1490, 1495–6, 1498–1502, 1504, 1506, and 1508–13, Norf 1461–2, 1465–6, 1470, 1485–7, 1490, 1494, 1496–9, 1501–4, and 1510–12, Suff 1461, 1465–8, 1470, 1485–6, 1488–90, 1492, 1494, 1496–7, 1499–1501, 1503–4, 1506–7, and 1509–12, Hunts 1470–1, 1487, 1490, 1493, 1496, 1498–9, 1502, 1504, 1506, and 1508–10, and Herts 1485–90, 1493, 1497, 1500–1, 1503, 1506, 1509–12; imprisoned in the Tower Nov 1468; pardoned 5 Apr 1469; attainted 1475; attainder reversed 1485; lord high adm 21 Sept 1485; constable Castle Rising, Norf 22 Sept 1485 and Clare Castle, Suff 4 Dec 1493; PC and hereditary lord chamberlain after 1485; steward manors of Bardfield and Thaxted, Essex and Clare and Sudbury, Suff 28 Nov 1486; comm of array Essex 1513. Seat at Hedingham Castle, Essex; lands in several counties, including Beds, Essex, Hants, Herts, Leic, Linc, Norf, and Suff.

entertainers	1488–9 (67)
entertainer/s	1488–9 (68)
	1493–4 (71)
entertainers	1498–9 (74)
	1499–1500 (75)
	1503–4 (79)

John de Vere (*c* 1516–3 Aug 1562), styled Lord Bolebec 1526 until he succ as 16th earl of Oxford 21 Mar 1539/40. JP Essex 1541–2, 1544, 1547, 1554, and 1562; comm of array Essex 1545; lord lieut Essex, jt 25 Sept 1550–3 and sole 17 Jan 1557–29 Oct 1558 and 1 May 1559; PC 3 Sept 1553. Seat at Hedingham Castle, Essex; manor at Earls Colne, Essex; lands in several counties, including Essex and Suff.

players	1560–1 (212)
	1561–2 (216)
Possibly players	1562–3 (222)

Edward de Vere (12 Apr 1550–24 Jun 1604), son of John, 16th earl of Oxford, *qv*, styled Lord Bolebec until he succ as 17th earl of Oxford 3 Aug 1562. Lord great chamberlain 3 Aug 1562; chief comm of musters Essex 1579. Seats at Hedingham Castle, Essex and Hackney, Midd; lands in Essex.

players	1579–80 (290–1)
Possibly players	1562–3 (222)

Palsgrave

Frederick of Wittelsbach (26 Aug 1596–29 Nov 1632), son of Palsgrave Frederick IV and Louisa Juliana of Orange-Nassau; succ as Palsgrave Frederick V of the Rhine 19 Sept 1610; married Elizabeth Stuart, *qv* (*under* **Queen of Bohemia**), 14 Feb 1613; crowned king of Bohemia 4 Nov 1619; deposed 8 Nov 1619.

players 1615–16 (552–3)

Pembroke

William Herbert (8 Apr 1580–10 Apr 1630), styled Lord Herbert 1580 until he succ as 22nd earl of Pembroke 19 Jan 1600/1. Imprisoned in the Fleet Mar–May 1601; PC 29 Sept 1611; lord chamberlain of the household 23 Dec 1615–26; jt earl marshal 25 Sept 1616; high steward Norwich Cathedral, Norf 4 Oct 1625; PC Scotland 29 Jun 1617; lord steward of the household by 3 Aug 1626–30; jt lord adm 20 Sept 1628; chief justice in eyre south of Trent for life 8 Sept 1629. Seat at Wilton, Wilts; London residence at Baynard's Castle; lands in several counties.

trumpeters 1622–3 (584)
trumpeters (lord chamberlain) 1623–4 (593)

Prince

Edward Plantagenet (1473–*c* 9 Apr 1484), son of Richard III, *qv* (*under* **King**), and Anne Neville, *qv* (*under* **Queen**), cr 13th earl of Salisbury 15 Feb 1477/8, 7th duke of Cornwall 26 Jun 1483, prince of Wales and 19th earl of Chester 24 Aug 1483. Seat at Middleham Castle, Yorks, NR.

minstrel/s 1483–4 (63)

Arthur Tudor (20 Sept 1486–2 Apr 1502), 1st son of Henry VII, *qv* (*under* **King**), succ as 8th duke of Cornwall at birth and cr prince of Wales and 20th earl of Chester 29 Nov 1489. Keeper of the realm and king's lieut 2 Oct 1492. Seat at Ludlow Castle, Shrops; lands in several counties.

entertainers 1493–4 (71)
1498–9 (74)
1499–1500 (75)
performers 1498–9 (73)
1500–1 (76)
pipers 1499–1500 (75)

Henry Frederick Stuart (19 Feb 1593/4–6 Nov 1612), 1st son of James I, *qv* (*under* **King**), succ as 11th duke of Rothesay, Scotland, at birth and 13th duke of Cornwall 24 Mar 1602/3 and cr prince of Wales and 22nd earl of Chester 4 Jun 1610. Seats at St James, Midd and Nonsuch and Richmond, Surr; lands in several counties, including Herts.

trumpeters 1610–11 (422)

Charles Stuart (29 May 1630–6 Feb 1685), son of Charles I, *qv* (*under* **King**), and Henrietta Maria, succ as 16th duke of Cornwall at birth; declared prince of Wales 12 May 1638 and 24th earl of Chester by 4 Apr 1646; exiled 2 Mar 1645/6–26 May 1660; became king *de jure* 30 Jan 1648/9; proclaimed king 5 May 1660; acc as Charles II 29 May 1660; crowned 23 Apr 1661.

trumpeters 1640–1 (694–7)

Prince Elector

Charles Lewis of Wittelsbach (22 Dec 1617–28 Aug 1680), son of Frederick V, *qv* (*under* **Palsgrave**), and Elizabeth Stuart, *qv* (*under* **Queen of Bohemia**); exiled in England by 28 Nov 1635–Mar 1649; restored as elector palatine 1648. Residence at Somerset House, the Strand, Midd.

trumpeters 1635–6 (663)

See also **King**

Queen

Margaret of Anjou (23 Mar 1430–25 Aug 1482), daughter of René, duke of Anjou and count of Provence and Isabella of Lorraine; married Henry VI, *qv* (*under* **King**), in France by proxy 24 May 1444 and in England 23 Apr 1445; crowned 30 May 1445.

entertainers 1444–5 (30)

Anne Neville (11 Jun 1456–16 Mar 1485), daughter of Richard, 16th earl of Warwick, *qv*, and Anne de Beauchamp; married Richard, duke of Gloucester, *qv* (*under* **King**) 12 Jul 1472; crowned 6 Jul 1483.

minstrel/s 1483–4 (63)

Elizabeth of York (11 Feb 1466–11 Feb 1503), daughter of Edward IV, *qv* (*under* **King**), and Elizabeth Wydevill; married Henry VII, *qv* (*under* **King**) 18 Jan 1486; crowned 25 Nov 1487.

entertainer/s 1490–1 (69)
entertainers 1498–9 (74)
1500–1 (77)

Anne Boleyn (1507–19 May 1536), daughter of Thomas Boleyn, 12th earl of Wiltshire and Elizabeth Howard; married Henry VIII, *qv* (*under* **King**) 25 Jan 1533; crowned 1 Jun 1533; beheaded 19 May 1536.

minstrels 1532–3 (106)

Catherine Parr (*c* 1512–5 Sept 1548), daughter of Thomas Parr and Maud Green, married 1/Edward Borough (d bef Apr 1533), 2/John Neville, 3rd Lord Latimer

(d 2 Mar 1542/3) 1533, 3/Henry VIII, *qv* (*under* **King**) 12 Jul 1543, and 4/Thomas Seymour, Baron Seymour of Sudeley, Glouc 1547.

performers	1544–5 (131)

Mary Tudor (18 Feb 1516–17 Nov 1558), daughter of Henry VIII, *qv* (*under* **King**), and Catherine of Aragon; acc as Mary I of England 19 Jul 1553; crowned 1 Oct 1553; married 25 Jul 1554, Philip, king of Naples and Jerusalem, and king of Spain from 16 Jan 1556.

trumpeters	1552–3 (184)
players	1558–9 (206)

Elizabeth Tudor (7 Sept 1533–24 Mar 1603), daughter of Henry VIII, *qv* (*under* **King**), and Anne Boleyn, *qv* (*under* **Queen**); acc as Elizabeth I 17 Nov 1558; crowned 15 Jan 1559.

players	1561–2 (216)
	1562–3 (222)
	1563–4 (226)
	1565–6 (249)
	1568–9 (257)
	1569–70 (259)
	1572–3 (266)
	1583–4 (311)
	1584–5 (313)
	1586–7 (319)
	1590–1 (332)
player	1591–2 (337)
players	1591–2 (338, 340–3)
	1596–7 (369)
trumpeters	1563–4 (226)
	1577–8 (281)
	1578–9 (281)
	1596–7 (368)
	1601–2 (383–5)

Anne of Denmark (12 Dec 1574–2 Mar 1619), daughter of Frederick II of Denmark and Norway and Sophia of Mecklenburg; married James I, *qv* (*under* **King**) 20 Aug 1589; crowned queen of England 25 Jul 1603. Her acting company continued in her name for several years after her death.

trumpeters	1605–6 (402)
players	1605–6 (403)

Queen of Bohemia

Elizabeth Stuart (mid-Aug 1596–13 Feb 1662), daughter of James I, *qv* (*under* **King**),

and Anne of Denmark, *qv* (*under* **Queen**); married Frederick V, elector palatine, *qv* (*under* **Palsgrave**) 14 Feb 1613; crowned queen of Bohemia 7 Nov 1619.

trumpeters (Lady Elizabeth) 1622–3 (583)
players 1629–30 (625–6)

Redesdale

Robert Redesdale. Not identified. Possibly equivalent to the pseudonym 'Robin of Redesdale,' adopted by the man who led an uprising in the city of York in Jul 1469. Since the sources do not agree, there are at least three possible identifications: 1/Sir William Conyers of Marske, Yorks, NR d 1495; 2/Sir John Conyers, KG, of Hornby, Yorks, NR, brother to William; and 3/Robert Hilyard.

harper 1468–9 (48)

Rich

Richard Rich (probably 1496/7–12 Jun 1567), cr 1st Baron Rich 16 Feb 1546/7. JP Herts 1528, 1537–40, 1543, 1547, 1554, 1562, and 1564, Essex 1530, 1532, 1536, 1538, 1540–2, 1547, 1554, 1562, and 1564, and St Albans, Herts 1538 and 1540; MP Colchester, Essex 1529 and Essex 1536, 1539, 1542, and 1545; recorder Colchester 30 Sept 1532–44; bailiff manor of North Weald, Essex 29 May 1540; chief steward various manors, Essex 1 Nov 1540 and honour of Rayleigh, Essex 4 Jul 1558; PC by 10 Aug 1540–Nov 1558; lord chancellor, jt 24 Apr–1 Jul 1544 and sole 23 Oct 1547–21 Dec 1551. Seats at Leighs Priory and Rochford Hall, Essex and West Smithfield, Midd; residence in Bartholomew Close, Midd; lands in several counties, including Beds and Essex.

players 1563–4 (226)

Robert Rich (*c* 1537–27 Feb 1580/1), son of Richard Rich, 1st Baron Rich, *qv*, succ as 2nd Baron Rich 12 Jun 1567. JP Essex 1562 and 1564; lieut Essex 20 Nov 1569. Seats at Leighs Priory and Rochford Hall, Essex; lands in Essex.

players 1569–70 (259)

Richmond

Henry Fitzroy (*c* 1519–22 Jul 1536), natural son of Henry VIII, *qv* (*under* **King**), cr 1st duke of Richmond, 4th duke of Somerset, and 9th earl of Nottingham 18 Jun 1525. Lord high adm 16 Jul 1525 until death. Residences included Sheriff Hutton, Yorks, NR and Pontefract, Yorks, WR. His company apparently continued in his name for at least ten years after his death.

Probably
players (young duke) 1532–3 (106)

Possibly
players (earl) 1545–6 (144)

Richmond and Derby (countess)
Margaret Beaufort (31 May 1443–29 June 1509), daughter of John, 1st duke of Somerset; married 1/John de la Pole, 2nd duke of Suffolk, *qv*, bet 28 Jan and 7 Feb 1449/50 (dissolved bef 24 Mar 1452/3), 2/Edmund Tudor, 13th earl of Richmond (d 3 Nov 1456) 1455, 3/Henry Stafford, 2nd duke of Buckingham (d 4 Oct 1471) bef 1464, and 4/Thomas, earl of Derby (d 29 July 1504) bef Oct 1473; mother by her second husband of Henry VII, *qv* (*under* **King**); co-foundress of CH and foundress of SJ
entertainer/s (lord king's lady mother) 1490–1 (69)

Rutland
Thomas Manners (bef 1492–20 Sept 1543), succ as 12th Lord Ros 27 Oct 1513 and cr 3rd earl of Rutland 18 Jun 1525. JP Leic 1524, 1526, 1531–2, and 1538–9, Linc 1524, 1526, 1528, 1531–2, 1536–40, and 1542, Essex 1525–6, 1528, 1530, 1532, 1536, 1538, and 1540–2, Herts 1525–6, 1528, 1531–2, and 1537–40, and Rut 1526, 1531–2, 1536, and 1542; PC 1536. Seats at Belvoir Castle, Leic, Enfield, Midd, and Helmsley, Yorks, NR; residence at Holywell, Shoreditch, Midd; lands in several counties, including Essex, Leic, Linc, Northants, Norf, and Suff.
minstrel 1535–6 (110)

Salisbury
Richard Neville (*c* 1400–30 or 31 Dec 1460), 10th earl of Salisbury by right of marriage, approved 3 May 1429 and confirmed 4 May 1442. JP Essex 1433–5, 1437–8, 1440–3, 1446, 1448–9, 1453–5, and 1457–9, Herts 1433, 1435, 1437, 1439, 1443, 1445, 1454–5, and 1457, Linc 1441–4, 1447–8, 1452–8, and 1460, and Norf 1460; PC 1437; lord chancellor 2 Apr 1454–7 Mar 1455; lord chamberlain 29 Oct 1460 until death. Seat at Middleham Castle, Wensleydale, Yorks, NR; lands in various counties.
minstrels 1442–3 (29)
performer 1459–60 (40)

Sheriff
Thomas Parke. Sheriff Camb and Hunts 4 Nov 1628. Seat at Wisbech, Camb.
trumpeters 1628–9 (617)

James Pedley (d 1651). Sheriff Camb and Hunts 4 Nov 1629. Seat at Abbotsley, Hunts.
trumpeters 1629–30 (624)

Richard Covell. Sheriff Camb and Hunts 7 Nov 1631. Seat at Newton in the Isle, Camb.
trumpeters 1631–2 (632)

Capell Bedell (b *c* 1602). Sheriff Camb and Hunts 7 Nov 1632. Seat at Hamerton, Hunts.

trumpeters 1632–3 (649)

Shrewsbury
John Talbot (*c* 1413–10 Jul 1460), succ as 5th earl of Shrewsbury, 7th Lord Furnivalle, Lord Talbot, Lord Strange, and earl of Waterford, Ireland 17 Jul 1453. JP Leic 1442 and Herts 1443, 1454–5, and 1457; PC bef 21 Nov 1453; lord treasurer 5 Oct 1456–Oct 1458. Seat at Sheffield Castle, Yorks, WR.

performers 1456–7 (37)

Shropshire *see* **Shrewsbury**

Somerset
Edward Seymour (*c* 1500–22 Jan 1551/2), brother of Thomas, 1st Baron Seymour, *qv* (*under* **Lord Admiral**), cr 1st Viscount Beauchamp 5 Jun 1536, 8th earl of Hertford 18 Oct 1537, Baron Seymour 15 Feb 1546/7, and 5th duke of Somerset 16 Feb 1546/7. JP Beds, Camb, Essex, Herts, Hunts, Leic, Linc, Norf, Northants, Rut, and Suff 1547; PC 1537 and 10 Apr 1550; lord high adm 28 Dec 1542–Jan 1542/3; lord great chamberlain 16 Feb 1542/3–17 Feb 1546/7; councillor of regency and lieut of the realm 9 Jul 1544; protector of the realm 12 Mar 1546/7; lord treasurer of the exchequer 10 Feb 1546/7; earl marshal 17 Feb 1547; high steward Cambridge, Camb 1547; chancellor Cambridge Univ 14 Nov 1547 until death; deprived of all offices and imprisoned in the Tower 14 Oct 1549–6 Feb 1549/50; pardoned 16 Feb 1549/50; imprisoned in the Tower again 16 Oct 1551; beheaded 22 Jan 1551/2. Seats at Hatch, Somers and Wolf Hall, Wilts; residence at Somerset House, the Strand, Midd; lands in several counties, including Essex, Herts, Linc, Norf, and Suff.

player (lord protector) 1547–8 (149)
players (lord protector) 1547–8 (154)
players 1550–1 (172)

Southampton
Thomas Wriothesley (10 Mar 1607/8–16 May 1667), succ as 5th earl of Southampton and Baron Wriothesley 10 Nov 1624 and 2nd earl of Chichester 21 Dec 1653. Lord lieut Norf 1660–1; PC 3 Jan 1641/2 and 27 May 1660; high steward Cambridge Univ 1642 until death; councillor to the prince of Wales, *qv* 1644/5; lord treasurer 8 Sept 1660 until death; jt earl marshal during pleasure 26 May? 1662. Seats at Little Shelford, Camb and Titchfield, Hants; residences at Southampton House, Holborn, Midd and from *c* 1652–62, in Bloomsbury, Midd.

trumpeters 1625–6 (600)

Strafford
Thomas Wentworth (13 Apr 1593–12 May 1641), cr Baron Wentworth and baron of Newmarch and Oversley 22 Jul 1628, Viscount Wentworth 13 Dec 1628, and 1st earl

of Strafford and baron of Raby 12 Jan 1639/40. Imprisoned 4 Jul–Dec 1627; PC 10 Nov 1629; imprisoned 11 Nov 1640; attainted 8 May and beheaded 12 May 1641. Seat at Wentworth, Woodhouse, Yorks, WR.

trumpeters 1640–1 (695)

Strange

Ferdinando Stanley (*c* 1559–16 Apr 1594), son of Henry, 13th earl of Derby, *qv*, styled Lord Strange from 1572; summ to parl as Lord Strange 28 Jan 1588/9; succ as 14th earl of Derby and lord of the Isle of Man 25 Sept 1593. Seats at Lathom and Knowsley, Lanc and Knockin, Shrops.

players 1591–2 (338)

See also Henry Stanley *under* **Derby**

Suffolk

John de la Pole (27 Sept 1442–bet 29 Oct 1491 and 27 Oct 1492), succ as 2nd duke, 2nd marquess, and 9th earl of Suffolk 2 May 1450. JP Norf 1460, 1463–6, 1469–76, 1478–83, 1485–7, and 1490 and Suff 1460, 1464–8, 1470–1, 1473, 1475–6, 1478–86, 1488–90, and 1492; comm of array Norf and Suff 1469–72 and 1487. Seat at Wingfield, Suff.

performers 1465–6 (43)
1466–7 (45–6)
1468–9 (48)

Charles Brandon (*c* 1484–22 Aug 1545), cr 5th Viscount Lisle 15 May 1513 and 4th duke of Suffolk 1 Feb 1513/14; surrendered viscounty 20 Apr 1523. JP Norf 1512, 1514–15, 1524, 1526, 1531, 1538, 1540, and 1542–3, Suff 1512, 1514–15, 1520, 1524, 1526, 1529, 1531, 1537–9, and 1543–4, Beds 1529–30, 1532, 1536, and 1542–3, Camb 1530, 1536, 1538–9, 1542, and 1544, Essex 1530, 1532, 1536, 1538, 1540–2, and 1544, Herts 1531, 1537–40, and 1543, Hunts 1531–2, 1536, 1538, and 1544, Leic 1531, 1538–9, and 1544, Linc 1531–2, 1536–40, and 1542–4, Northants 1531–2, 1536, 1538–40, and 1543, and Rut 1531, 1536, and 1542–3; PC bef 15 May 1513 until death; earl marshal 21 May 1524–20 May 1533; pres privy council Feb 1529/30 until death; chief justice in eyre south of Trent 27 Nov 1534 until death; lord steward of the household bef 13 Apr 1540 until death. Seat at Tattershall Castle, Linc; lands in Essex, Linc, Norf, Northants, Rut, and Suff.

players 1537–8 (115)
players (lord of Suffolk) 1538–9 (116)

Suffolk (duchess)

Katherine Willoughby (22 Mar 1518/19–19 Sept 1580), *suo jure* 12th Baroness

Willoughby de Eresby; married 1/Charles Brandon, 4th duke of Suffolk (d 22 Aug 1545), *qv*, *c* 7 Sept 1533, and 2/Richard Bertie, probably early 1553; fled England 5 Feb 1554/5; returned summer 1559. Residence at Westhorpe, Suff, from *c* 1528; seats at Eresby, Grimsthorpe, and Tattershall Castle, Linc, from *c* 1536; all lands seized by the crown 1557; returned Aug 1559.

players 1561–2 (216)

Suffolk (earl)

Thomas Howard (24 Aug 1561–28 May 1626), son of Thomas, 9th duke of Norfolk, *qv*, restored in blood 19 Dec 1584; styled Lord Thomas Howard until summ to parl as Lord Howard 5 Dec 1597; cr 11th earl of Suffolk 21 Jul 1603. High steward Cambridge Univ, Feb 1601–14; lord lieut Camb 17 Jul 1602, Suff 18 Jul 1605; PC 25 Apr 1603; lord chamberlain of the household 4 May 1603–10 Jul 1614; JP Norf 1608; high steward Ipswich, Suff 6 Jun 1609; chancellor Cambridge Univ 8 Jul 1614 until death; treasurer of the exchequer 10 Jul 1614–20 Jul 1618; imprisoned in the Tower, Nov–Dec 1619. Seat at Saffron Walden, Essex; mansion at Audley End, Essex; residence at the Charterhouse, Midd.

trumpeters 1614–15 (524)
trumpeter (lord treasurer) 1614–15 (525)
trumpeters (lord treasurer) 1616–17 (554)

Sussex

Robert Radcliffe (*c* 1483–27 Nov 1542), restored as 7th Lord FitzWalter 3 Nov 1505 and cr 1st Viscount FitzWalter 18 Jun 1525 and 6th earl of Sussex 8 Dec 1529. JP Essex 1511–15, 1520, 1523, 1525–6, 1528, 1532, 1536, 1538, and 1540–1, Norf 1511–12, 1514–15, 1524, 1531–2, 1538, and 1540, and Suff 1511–15, 1520, 1524, 1529, 1531–2, and 1537–9; jt comm of array and jt capt Essex 1512/13; PC by 5 Feb 1525/6; chamberlain of the exchequer 3 Jun 1532 until death; chief steward honour of Beaulieu, Essex 28 May 1536 and manor of Writtle, Essex 1 Aug 1540; lord chamberlain for life 3 Aug 1540. Seat at Attleborough, Norf; lands in several counties, including Essex.

players 1538–9 (116)

Possibly
players 1542–3 (129)

Henry Radcliffe (*c* 1507–17 Feb 1556/7), son of Robert, 6th earl of Sussex, *qv*, styled Lord FitzWalter 1529 until he succ as 7th earl of Sussex and 2nd Viscount and 8th Lord FitzWalter 27 Nov 1542. JP Essex 1536, 1538, 1540–1, 1547, and 1554, Norf 1538, 1543, 1547, and 1554, and Camb and Suff 1554; comm for defence of the coast Norf 1539; lord lieut, jt Norf Apr 1551, May 1552, and May 1553 and sole Norf and Suff 14 Jul 1556 until death; PC 17 Aug 1553; chief justice in eyre south of Trent 19 Nov 1553 until death. Seat at Attleborough, Norf.

Possibly
players 1542–3 (129)

Thomas Radcliffe (*c* 1525 or 1526–9 Jun 1583), son of Henry, 7th earl of Sussex, *qv*, styled Lord FitzWalter 27 Nov 1542–53; succ as 8th earl of Sussex and 3rd Viscount and 9th Lord FitzWalter 17 Feb 1556/7. MP Norf Jan–Mar 1553; JP Essex and Norf 1554, 1562, and 1564 and Suff 1562 and 1564; chief justice in eyre south of Trent 3 Jul 1557 until death; PC 30 Dec 1570; steward New Hall, Beaulieu Jul 1572 and Maldon at death, both in Essex; lord chamberlain of the household 13 Jul 1572 until death; chief comm of array, sole Beds, Cambs, Hunts, Norf, and Suff and jt Essex and Herts 1579. Seat at New Hall, granted 28 May 1574 and at Woodham Walter, Essex; house at Bermondsey, Surr and manors in Essex.

players 1568–9 (257)
1570–1 (262)
1572–3 (266)
1574–5 (273)

Tiptoft

John Tiptoft (*c* 1375–27 Jan 1442/3), in right of marriage styled lord of Powis after 28 Feb 1421/2 and summ to parl as 1st Lord Tiptoft 7 Jan 1425/6. Comm of array Hunts 1402 and 1405 and Camb 1405; MP Hunts 1404 and 1406; steward manor and lordship of Bottisham, Camb 1 Nov 1405; JP Camb 1406–7, 1410, 1412–14, 1422–5, 1429, 1431, 1435, 1437, 1439, and 1441–2, Hunts 1406–7, 1409, 1411, 1413, 1416, 1429, 1432, 1437, and 1439– 42, and Cambridge, Camb 1429–30 and 1437–8; treasurer of the household 8 Dec 1406–Jul 1408; lord treasurer of the exchequer 14 Jul 1408–11 Dec 1409; councillor of regency 22 Aug 1422 and PC 9 Dec 1422–24 Aug 1442; lord steward of the household bef 28 Jul 1426–1 Mar 1431/2. Lands in several counties, including Camb and Leic.

entertainer 1423–4 (23)
entertainer/s 1424–5 (24)
minstrel/s 1427–8 (25)

Vaux

William Vaux (bef 14 Aug 1535–20 Aug 1595), succ as 3rd Lord Vaux by Oct 1556. Comm of musters Northants by 20 Aug 1569; JP Northants 1569; imprisoned in the Fleet 18 Aug 1581; probably released bet Oct and Dec 1588. Seat at Harrowden, Northants.

bearward 1580–1 (297–303)

Warwick

Richard Neville (22 Nov 1428–14 Apr 1471), son of Richard, 10th earl of Salisbury, *qv*, in right of marriage styled Lord Bergavenny, confirmed in the earldom of Warwick

23 Jul 1449 and cr 16th earl of Warwick 2 Mar 1449/50; succ as 11th earl of Salisbury 30 or 31 Dec 1460. Chamberlain of the exchequer 6 Dec 1450; JP Leic 1454, 1456–8, 1460–1, 1464, 1467, and 1469–70, Northants 1454 and 1458–71, Linc 1460–1 and 1463–71, Norf 1460–6 and 1469–70, Beds 1461 and 1467–71, Camb 1461–6, 1468, and 1470, Essex 1461–5 and 1467–70, Herts 1461, 1464–5, and 1470, Hunts 1461–2, 1464–6, and 1470–1, Rut 1461, 1464, and 1470, and Suff 1461–8 and 1470; PC by 6 Dec 1453; steward honour of Leicester and Castle Donington, Leic 18 Nov 1460; attainted 20 Nov 1459; attainder reversed Oct 1460; lord chamberlain 22 Jan 1460/1 and 7 May 1461; lord high adm 13 Feb–Jul 1462 and 2 Jan 1470/1. Seats at Middleham and Sheriff Hutton, Yorks, NR; held castle and honour of Abergavenny, Monmouthshire, Wales; lands in several counties.

entertainer	1466–7 (44)
performer	1466–7 (45)
performer/s	1469–70 (50)

John Dudley (*c* 1504–22 Aug 1553), restored in blood 1512, succ as 7th Baron Lisle *c* 1530, cr 7th Viscount Lisle 12 Mar 1541/2, 19th earl of Warwick 16 Feb 1546/7, and 1st duke of Northumberland 11 Oct 1551. Vice-adm Feb 1537–Jan 1543; lord high adm 26 Jan 1543–17 Feb 1547 and 28 Oct 1549–14 May 1550; PC 23 Apr 1543–Jul 1553; lord chamberlain of the household 17 Feb 1547–1 Feb 1550; lord steward of the household 20 Feb 1550–3; lord pres of the privy council Feb 1550–Jul 1553; earl marshal 20 Apr 1551; chancellor Cambridge Univ 1552–3; imprisoned in the Tower 25 Jul 1553; beheaded 22 Aug 1553. Seats at Halden, Kent, Chelsea and Syon, Midd, and Dudley Castle, Staff; residence at Durham House, the Strand, Midd; lands in many counties, including Hunts, Northants, and Rut.

trumpeters	1548–9 (163)

Ambrose Dudley (*c* 1528–21 Feb 1589/90), styled Lord Ambrose Dudley from Oct 1551; cr Baron Lisle 25 Dec, and 21st earl of Warwick 26 Dec 1561; imprisoned and attainted 1553, pardoned 22 Jan 1554/5, and restored in blood 7 Mar 1557/8. JP Linc 1562 and 1564; chief comm of musters Northants 1579–80; PC 5 Sept 1573; high steward St Albans, Herts 1589 and honour of Grafton, Northants 10 May 1589. Seat at Warwick Castle, Warw; lands in several counties, including Leic.

players (Lord Ambrose Dudley)	1560–1 (212)
players	1562–3 (223)

Robert Rich (May or Jun 1587–19 Apr 1658), grandson of Robert, 2nd Baron Rich, *qv*, styled Lord Rich 1618–19 and succ as 23rd earl of Warwick and Baron Rich 24 Mar 1618/19. MP Maldon, Essex 1610 and Essex 1614; lord lieut Essex, jt 8 Sept 1625–Aug 1626 and 5 Feb 1629–Mar 1641/2 and sole Essex and Norf 5 Mar 1641/2; vice-adm Essex bef Jun 1632; PC 27 Apr 1641; lord high adm 1 Jul 1642, 7 Dec 1643–9 Apr 1645, and 29 May 1648–23 Feb 1648/9. Seats at Leighs Priory and Rochford Hall,

Essex and Wallington, Norf; residence at Warwick House, Holborn, Midd; lands in Essex, Norf, and Northants.

trumpeters 1627–8 (605–6)

Willoughby *see* **Lindsey**

Worcester

William Somerset (*c* 1527–21 Feb 1588/9), styled Lord Herbert until he succ as 8th earl of Worcester 26 Nov 1549. Seat at Raglan, Monmouthshire, Wales; residence at Hackney, Midd.

player 1569–70 (259)
players 1572–3 (266)

York

Richard of York or Plantagenet (21 Sept 1411–30 Dec 1460), son of Richard, 4th earl of Cambridge, succ as 3rd duke of York 25 Oct 1415, 6th earl of March, Lord Mortimer of Wigmore, Heref, and 9th earl of Ulster 18 Jan 1425, and restored as 5th earl of Cambridge by 19 May 1426; resigned earldom of March probably bet Sept and Dec 1445. JP Essex 1433–5, 1437–8, 1440–3, 1446, 1448–9, 1453–5, and 1457–9, Suff 1433–4, 1436, 1438–40, 1442–5, 1448–50, 1452, 1454–5, and 1457–9, Camb 1435, 1437, 1439, 1441–4, 1446, 1448, and 1455–60, Norf 1436–8, 1441, 1444, 1447–8, 1450, 1452–8, and 1460, Linc 1439–40, 1442, 1446–8, 1453, 1455–6, 1458, and 1460, Northants 1439, 1441, 1443, 1445–6, 1448–50, 1452, 1454, and 1458–60, Rut 1448, 1457, and 1458–9, Herts 1454–5 and 1457, Leic 1454, 1456–8, and 1460, and Hunts 1455–6 and 1459; justice in eyre south of Trent 14 Jul 1447–Jul 1453; constable Rockingham Castle, Northants 21 Mar 1450/1; protector of the realm 3 Apr 1454–Feb 1454/5 and 19 Nov 1455–25 Feb 1455/6; attainted 20 Nov 1459; declared heir to the throne 25 Oct 1460. Lands in many counties, including Essex and Suff.

minstrel/s 1427–8 (25)
jester 1456–7 (37)
pipers (lord of York) 1457–8 (38)
performers 1458–9 (39)

York (duchess)

Cecily Neville (3 May 1415–31 May 1495), married Richard Plantagenet, 3rd duke of York, *qv*, bef 18 Oct 1424. Seat at Berkhamsted, Herts.

performer (lady of York) 1466–7 (45)
performer 1468–9 (49)
performers 1468–9 (48)
entertainers (lady of York) 1468–9 (48)
minstrel/s 1483–4 (63)

Companies Named by Location

Belton, Suff
Probably
performers 1450–1 (32)
entertainers 1474–5 (56)

Bristol, Glouc
waits 1551–2 (173)

Bury St Edmund's, Suff
Probably
players 1468–9 (49)
waits 1538–9 (116)

Calais, France
performers 1536–7 (112)
1539–40 (117)
pipers 1539–40 (118)

Derby, Derb
waits 1591–2 (337)
1592–3 (345)

Doncaster, Yorks, WR
waits 1615–16 (549)

France
trumpeters 1618–19 (565)
1625–6 (602)

Fulbourn, Camb
entertainers 1472–3 (53)

Gamlingay, Camb
players 1508–9 (82)

Huntingdon, Hunts
waits 1548–9 (163)
1615–16 (548)
musicians 1614–15 (523)

King's Lynn, Norf
waits 1535–6 (111)

1548–9 (155)
1549–50 (164)
1550–1 (167)
1552–3 (178)

Kingston upon Hull, Yorks, ER
performers 1536–7 (112)

Lincoln, Linc
waits 1549–50 (164, 166)

Lincolnshire
waits 1560–1 (210)

London
entertainers 1472–3 (53)
musicians 1612–13 (500)

Low Countries
drummer 1640–1 (696)

Madingley, Camb
players 1489–90 (68)

Norwich, Norf
performers 1562–3 (217)

Nottingham, Nott
waits 1552–3 (178)
1591–2 (337)
1595–6 (359)
1605–6 (402)
1611–12 (489, 490)
1613–14 (519–20)
1615–16 (549)
1631–2 (634)
1638–9 (686)
1640–1 (696)
1641–2 (699)
musicians 1588–9 (323)
1598–9 (374)
1630–1 (626)
1631–2 (629)
pipers 1633–4 (654)

bagpipers — 1636–7 (672)

Oxford, Oxf
musician — 1600–1 (379)

Pontefract, Yorks, WR
musicians — 1591–2 (337)

Ramsey, Hunts
Probably
players — 1468–9 (49)

Saffron Walden, Essex
players — 1467–8 (47)
1468–9 (49)
1469–70 (49)

Wales
harper — 1633–4 (655)

Ware, Herts
jester — 1450–1 (32)

Glossaries: Introduction

The purpose of the glossaries is to assist the reader in working through the records text. The criteria for the selection of glossary entries are discussed below, under the headings Latin Glossary and English Glossary. The glossaries include both words found in records printed in the main text and words found in records printed or quoted in the introduction, appendixes, and endnotes. Definitions are given only for those senses of a particular word which are used in the records printed in this collection.

As a rule, only one occurrence of each word, or each form of each word, will be listed; 'etc' or 'et al' following this reference means that there are more occurrences of that word or form. The one occurrence listed is either the sole occurrence or the first chronologically. Where common sense dictates, as in the case of difficult words or those with multiple senses, more occurrences may be listed for the sake of clarity. Within the references, page and line numbers are separated by an oblique stroke. Words occurring within marginalia are indicated by a lower-case 'm' following the page and line reference. Manuscript capitalization has been ignored, except where proper names are glossed.

Latin Glossary

Words are included in the Latin Glossary if they are not to be found in the *Oxford Latin Dictionary* (*OLD*), now the standard reference work for classical Latin. Words listed in the *OLD* whose meaning has changed or become restricted in medieval or Renaissance usage are also glossed. If a word is found in the *OLD*, but appears in the records text in an obscure spelling or an unusual or anomalous inflectional form for which the *OLD* provides no cross-reference, that word has been included and its standard lexical entry form indicated, without giving a definition. If the spelling variations or anomalous inflectional forms have been treated as scribal errors and more correct forms given in textual notes, the forms thus noted have not been repeated in the glossary.

Most of the Latin words used in the records are common classical words whose spelling has changed, if at all, according to common medieval variations. The results of these common variations are not treated here as new words, nor are forms of glossed words resulting from such variations cross-referenced. These variations are:

ML *c* for CL *t* before *i*
ML *cc* for CL *ct* before *i*
ML *d* for CL *t* in a final position
ML *e* for CL *ae* or *oe*
ML *ff* for CL *f*, common in an initial position
ML addition of *h*
ML omission of CL *h*
ML variation between *i* and *e* before another vowel
ML *n* for CL *m* before another nasal
Intrusion of ML *p* in the CL consonant cluster *mm* or *ms*
ML doubling of CL single consonants
ML singling of CL double consonants

No attempt has been made to correct these spellings to classical norms: rather, scribal practice has been followed in such cases. Where the same word occurs in spellings which differ according to the list above, the most common spelling (or the earliest, when numbers of occurrences are roughly equal) is treated as standard and used for the headword. However, we have conformed to the practice of the *OLD* as regards 'i/j' and 'u/v' variation: in this glossary only the letter forms 'i' and 'u' are used. If a noun of the first declension appears only in documents whose scribes consistently used classical orthography, its genitive singular is listed as '-ae'; otherwise the ML '-e' is used.

All listed variant spellings will be found under the headword, at the end of the definition, set apart in boldface type. Where the variant spelling would not closely follow the headword alphabetically, it is also listed separately and cross-referenced to the main entry.

It is difficult to know in some cases whether certain words are being used in a CL sense or in one of the modified senses acquired in Anglo-Latin usage during the Middle Ages. In these circumstances, the range of possibilities has been fully indicated under the appropriate lexical entry. (When it seems useful to indicate the possibility that a given sense was intended in a given passage, even if no certainty exists, a '?' is added after the appropriate page and line reference under that sense.) Unclear, technical, or archaic terms, especially those pertaining to canon or common law, performance, and music, are usually given a stock translation equivalent, but receive a fuller treatment in the glossary.

Multiple occurrences of each sense may be listed for words defined in more than one sense; in fact all possible occurrences of a given sense may be listed if it is difficult to distinguish the senses in context. If the chronologically first occurrence of a word is in an appendix but there are later occurrences in the records text, the first two occurrences will be given in chronological rather than page order. All headwords are given in a standard dictionary form: nouns are listed by nominative, genitive, and gender; adjectives by the terminations of the nominative singular or, in the case of adjectives of one termination, by the nominative and genitive; verbs by their principal parts. The abbreviation *qv* is used to refer the reader to the definition of the word in the *OLD* or *A Greek-English Lexicon* (LSJ); for internal cross-references or references to works other than the *OLD* or LSJ, the expression *see* has been used. The expression 'etc' used after an occurrence indicates the existence of further occurrences of that word in other documents. A single occurrence followed by 'et al' indicates that, although there are other occurrences of that word or sense, its use is restricted to a single document.

English Glossary

– Scope. The English glossary is not meant to be exhaustive, but only 1/ to define words or record senses that are genuinely obsolete or likely to be mistaken by a modern reader and 2/ to give the modern equivalents of spellings that would puzzle a beginner. Accordingly words and senses given in *The Concise Oxford Dictionary* (6th and later eds, 1975–present) have usually been taken as current and passed over; these include, for example, such words and phrases as 'onset' and 'ouer against.' Archaisms still familiar to most educated readers, such as 'doth,' 'herein,' 'nigh,' and 'spake,' are omitted. Spelling variants such as 'dutie' and 'dutye,' 'ffor,' 'iust,' 'payre,' 'seauen,' and 'vniuersitie' ('-y,' '-ye') have usually been passed over, as have forms produced by a scribe's failure to mark a common abbreviation, when these are reasonably transparent ('condicon,' 'behauor'), and such easily recognized combinations of the definite article with a following noun as 'thassistence' and 'thorder.' Abbreviations are also mostly omitted. Words such as 'broyer,' 'yen' (for 'brother,' 'then') in which a 'þ' identical in form to 'y' has been rendered as 'y,' are glossed for the benefit of readers unfamiliar with this convention.

To these general rules there are two notable exceptions. First, fuller treatment has been given to articles of dress; to textiles and other materials used in performance (eg 'fustian,' 'ninehoales,' 'parrantes,' 'player,' 'sloppes,' and 'wayte') and to words likely to be of special interest to the reader, for instance, the specialized vocabulary of pastimes and the performing arts. Second, encyclopedic information on political or social history has been provided where it seemed necessary to an understanding of the text. This has led to unusually full definitions of legal and administrative terms (eg 'assise,' 'recorder'), of officers of the royal household (eg 'hangers,' 'wardrobe'), and, in this collection, of the peculiar terminology of Cambridge University (eg 'bedell,' 'repliar,' 'tasker').

– Arrangement. The glossary follows normal alphabetical order; 'ȝ' follows 'y' and 'þ' follows 't.' Normal headword forms are the uninflected singular for nouns and the infinitive for verbs; but nouns occurring only in the plural or possessive, and verbs occurring only in one participial or finite form, are usually entered under the form that actually occurs. Similarly, verbal nouns are subsumed under the infinitive when other parts of the same verb also occur in the text, and adverbs are entered under the related adjective when that also occurs.

– Spelling. Fully glossed words are entered under the spelling most often found in the text. When two spellings are equally or nearly equally common, the one nearer modern usage is preferred. Other variants are cross-referenced in their alphabetical places, unless the cross-reference would come within two entries of the main listing. All noted variants are given under the main listing, in alphabetical order within each grammatical form.

Unfamiliar spellings of words not fully glossed appear in their alphabetical places, but several may be grouped into a single entry where that can cause the reader no confusion. Forms corrected in the footnotes, or forms cancelled and replaced by the original scribe, are not normally entered in the glossary.

– Citations. For every word, sense, and variant recorded, the earliest example occurring in the Records is cited. When a variant occurs only twice, the second occurrence is also cited.

Otherwise further occurrences are represented by 'etc,' except when it is deemed advisable to alert the reader that the sense in question applies in particular later passages.

– Etymological Notes. Where the definition begins by repeating the headword in a different spelling, the latter is normally the headword in the *Oxford English Dictionary* and further information can be found there. Occasionally it has been thought advisable to cite the authority followed or succinctly indicate the glossarians' reasoning process. This information is given within square brackets at the end of the entry. For the authorities used, see 'Works Consulted' below.

Italian and Spanish Texts

There are no glossaries for the Italian and Spanish documents. Although sufficiently involved to qualify for translation by REED guidelines, they contain no vocabulary not found in standard reference dictionaries for those languages.

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Abbreviations

abl	ablative	ME	Middle English
acc	accusative	mf	masculine/feminine
adj	adjective	ML	Medieval Latin
adv	adverb	Mt	Matthew
AL	Anglo-Latin	n	noun
art	article	nt	neuter
attr	attributive	OF	Old French
CL	Classical Latin	p	participle
coll	collective	pa	past tense
comm	common noun	phr	phrase
comp	compound	pl	plural
compar	comparative	poss	possessive
conj	conjunction	pp	past participle
dat	dative	ppl	participial
EG	English Glossary	pr	present tense
f	feminine	prep	preposition
fig	figuratively	pron	pronoun
gen	genitive	prp	present participle
Gk	Greek	refl	reflexive
imper	imperative	sg	singular
in	inches	sbst	substantive
inf	infinitive	subj	subjunctive
interj	interjection	superl	superlative
intr	intransitive	tr	transitive
Lk	Luke	v	verb
m	masculine	vb	verbal

Latin Glossary

ABIGAIL ANN YOUNG

absoluo, -uere, -ui, -utum *v tr* 1. to release from a sentence, especially of excommunication; to absolve 841/21, 408/25; 2. to complete, finish, bring to perfection (eg, a work of art) 283/5

academia, -e *n f* the university, whether *considered as a physical site* 229/17, *etc*; an institution 229/12, etc; or a community of persons 236/7, etc

academicus, -a, -um *adj* of or pertaining to the university 295/29, etc; *m pl as sbst* members of the university of whatever status 283/2, etc

actio, -onis *n f* 1. activity, action; work (as opposed to leisure) 316/22; 2. performance (of a play or dialogue) 94/22, etc; *hence* **scenica actio**, stage production, theatrical performance 308/25, et al; *see* **scenicus**

actor, -oris *n m literally*, one who performs or does (something), *hence* participant, here always used of a participant in a play; it is unclear whether its meaning is restricted to actor in the modern sense 94/17, etc

actus, -us *n m* action, activity; possibly here academic disputation publicly delivered; cf EG **acte** 4/7

adaugeo, -gere, xi, -ctum *v tr* to increase, *here in idiom* **ad duplum adauctum** having been doubled 563/20–1

administrator, -oris *n m* administrator, one in charge of the estate of a deceased person or a minor 614/25

admitto, -ittere, -isi, -issum *v tr* 1. to admit someone to an office or position 253/35; 2. *with* 'in' *and acc*, to admit someone before a court as a witness 388/33

admoneo, -ere, -ui, -itum *v tr* to warn 296/21, *hence* to issue a formal legal *warning to offenders* 296/7

adtunc *adv* at that time, then 388/36

aduersus *prep with acc* against, used of a law-suit or charge 332/21

aedendo *abl of gerundive over-corrected form of* **edo, -ere** *qv*

aedificium, -ii *n nt literally*, building, here a temporary structure erected within an existing building 236/21

aedilis, -is *n m literally*, a Roman Republican officer in charge of various public works and services such as the games, here by extension, member of the university chosen to oversee plays 238/6

aeditus, -a, -um *pp over-corrected form of* **edo, -ere** *qv*

aerarium, -ii *n nt literally*, public treasury of Republican Rome, here the treasury containing a college's funds 147/28; **erarium** 205/33

affirmatiue *adv* in an affirmative manner; yes (of replies) 316/14, etc

agito, -are, -aui, -atum *v tr* to put on, perform, produce (*in form* **acgitandis**) 147/28

alarius, -a, -um *adj* of or pertaining to gambling, especially with dice, *in idiom*

taberna alaria public gambling house (*form presumably results from confusion between* CL **ala** *and* **alea**) 267/4, et al

aleatorius, -a, -um *adj* of or pertaining to gambling, especially with dice; *in idiom* **domus aleatoria** public gambling house 259/23–4

allegacio, -onis *n f* allegation, a plea or claim made by, or on behalf of, one party to a suit against the other 326/22, et al

allego -are, -aui, -atum *v tr* to state as true, allege, especially used of statements made against accused persons 386/4, etc; used of statements made by a complainant 332/25, etc; made by an officer of the court 487/6, etc

allocacio, -onis *n f* allowance of an expenditure as valid 67/36

alloco, -are, -aui, -atum *v tr* to allow an expense or payment as valid (used of an auditor) 56/25, etc

alumnus, -i *n m* 1. student 237/8, et al; 2. graduate 842/22

Anglia, -e *n f* England 65/26, etc

Anglicanus, -a, -um *adj* of or pertaining to England 510/17 or the English language 237/32

Anglice *adv* in the English language 578/19, et al

annuatim *adv* annually 207/5, etc

annuitas, -atis *n f* annual payment; it is unclear whether it is for services rendered or as an honorarium 227/15

annuntiatio, -onis *n f* announcement, here always the announcement by an angel to the Virgin Mary (Lk 1.26–38); *see* **dies, festum, terminum**

antedictus, -a, -um *adj* said or stated before 301/14, etc

Antuerpia, -ae *n f* Antwerp 845/5

apostolus, -i *n m* apostle, one of the first followers of Jesus 5/29, etc

applausus, -us *n m* applause, expression of approval 283/2

appreciator, -oris *n m* appraiser, here one who values the goods of a recently deceased person prior to the probate of his will 203/19, et al

apprecio, -are, -aui, -atum *v tr* to appraise, here to value the goods of a recently deceased person prior to the probate of his will 203/19

apud *prep with acc* 1. at (locative) 69/25, etc; 2. among (position) 93/33, etc; 3. on, upon, at (of work or other activity) 150/4; 4. in the eyes of, for (someone's) part 296/15, etc; 5. (of time) at, on 66/13, etc

archidiaconus, -i *n m* archdeacon, cleric appointed by a bishop to assist him principally in administering justice and in supervising parochial clergy 363/20, et al

archigrammataus, -i *n m* lord chancellor (*from Gk* αρχιγραμματεύς, a chief secretary or scribe) 95/8

arena, -e *n f* sand, gravel 156/23

Aristophanes, -is *n m* Attic dramatist, a writer of Old (ie, politically satiric) Comedy (*c* 448–*c* 380 BC) 111/21, etc

aromaticus, -a, -um *adj* spicy, pleasantly fragrant; *as a sbst*, it may refer to a sort of tree, *hence possibly* of or pertaining to such a tree or its wood? 43/31

ars, -tis *n f* skill, craft 567/32; *see* **bacchalaureus, magister**

articulariter *adv* made up of, or in the form of, articles 364/9

articulatim *adv* article by article or in the form of articles 332/26

articulus, -i *n m* 1. article, charge laid against a person in court 363/25, et al; 2. article, part of a series of charges or allegations upon which witnesses are interrogated 326/21, etc

ascensio, -onis *n f* a going up, here always the going up of the risen Christ to heaven (Acts 1.6–12); *see* **festum**

aspides *see* EG

aspiro, -are, -aui, -atum *v tr* to reach for, attain to (used metaphorically) 282/35

assensus, -us *n m* agreement, assent, here

formal consent of a governing body, eg, a town council 253/35

assideo, -idere, -edi, -essum *v intr literally*, to sit near, sit by, here to preside over a trial (used of fellow members of a judicial panel), to sit on a panel of judges at a trial 316/1

assistentia, -e *n f* act of assisting in deliberation at a trial (used of one of a group of judges) 378/30

assisto, -ere, astiti *v intr literally*, to stand by or near, here to assist in deliberation at a trial (used of fellow members of a judicial panel) 359/31, etc

Athenae, -arum *n f literally*, the city of Athens 846/12; by extension (with reference to Athens as the home of Plato's Academy and its successors), a college of Cambridge University 295/17

athleta, -ae *n m* athlete; in CL, it could refer specifically to a wrestler or boxer and may do so here 399/14

attornatus, -i *n m* legal representative, attorney, proxy 614/22; **atturnatus** 403/37

aucupium, -ii *n nt* fowling or hawking; here context makes the latter most likely 132/37

auditor, -oris *n m* 1. student 132/20; 2. auditor of accounts 143/7, etc

auentura, -e *n f* joust 399/8

auferro, -rre, abstuli, ablatum *v tr* 1. take away (something from someone), deprive of the possession or use of 207/1; 2. receive (eg, as a response) 296/13

augmentacio, -onis *n f* the act of increasing, enlarging, here used of altering clothing, possibly letting out? 54/34, et al

auguratio, -onis *n f* accession, formal beginning of a monarch's reign 627/20

aula, -e *n f* 1. hall, dining area and centre of corporate activity in a college 37/1, etc; 2. hall, a place of residence and instruction for students, originally distinct from a college in having no *collegium* or corporate body of fellows, but usually endowed; some halls were either incorporated into colleges or became colleges; **aula Clarensis**, Clare Hall 409/4; **aula Katerine**, Catharine Hall 150/20; **aula Pembrokia**, Pembroke Hall 308/24, et al; **aula Sancte Trinitatis**, Trinity Hall 326/28, etc (the proper name of a hall sometimes occurs alone with names to indicate affiliation with a particular hall, eg 308/23); 3. **gilda aula** guild-hall, centre of town government 68/2

author, -oris *n m for* **auctor** *qv*

authoritas, -atis *n f for* **auctoritas** *qv*

autor, -oris *n m for* **auctor** *qv*

autoritas, -atis *n f for* **auctoritas** *qv*

bacchalaureus, -i *n m* bachelor, one holding the lowest academic degree in a given faculty; unmodified, it probably refers to a bachelor of arts (*in form* **bacchulaureus**) 344/17; *in various idioms*: 1. **bacchalaurei minores** minor bachelors, probably all bachelors in faculties inferior to theology 352/20; 2. **in artibus** or **artium bacchalaureus** bachelor of arts, BA, one holding the lowest degree obtainable and the formal prerequisite for all higher degrees 308/24, etc; 3. **in legibus bacchalaureus** bachelor of laws, LLB, one holding a bachelor's degree in civil and canon law 326/25, etc; 4. **in sacra theologia** or **sacre theologie bacchalaureus**, or **bacchalaureus in theologia** bachelor of theology (STB) or divinity (BD), one holding a bachelor's degree in theology, the highest of the faculties; probably, though not certainly, one in, or studying for, holy orders 147/25, etc

baptista, -e *n m* one who baptizes; *see* **festum**

barba, -e *n f* beard, here probably false beard as a stage property 151/25, et al

barbitonsor, -oris *n m* barber, one who practises minor surgery and dentistry as well as hairdressing 7/14, etc

basilica, -e *n f literally*, basilica, a church designed according to a late Roman

Imperial style of public building, *here in idiom* **basilica regalis**, King's College chapel 238/12

beatus, -a, -um *adj* 1. blessed, happy 295/20; 2. as the title of a saint, especially the Virgin Mary, blessed 4/38, etc

bedellus, -i *n m* bedell, one of several university officers entrusted with primarily judicial and police responsibilities 11/3, etc

Benedictus, -i *n m see* **collegium**

beneplacitum, -i *n nt* good pleasure, *here in idiom* **ad beneplacitum suum** at his good pleasure (of the term of imprisonment ordered by a judge) 399/27

beria, -e *n f* beer, *here in idiom* **duplex beria** double or strong beer 210/32

biberium, -i *n nt literally*, a drink or drink-money, here apparently a customary round of drinking at the conclusion of a community dinner 102/8

bibliopola, -ae *n m* stationer, bookseller, one who sells both books and the materials used to produce them 180/16

bigator, -oris *n m* carter 34/37

billa, -e *n f* bill, itemized statement of charges or expenses 36/28, etc; *in idiom* **billa obligatoria** note of hand 249/19

blodius, -ii *n m* the colour blue 77/9

bonus, -a, -um *adj* good 4/8, etc; *in idioms*: 1. *nt pl as sbst* goods, property 203/17, etc; 2. **de bono ad melius** *literally*, from good to better, to a better or greater degree 4/9; 3. **bonus gestus** good behaviour (as part of the condition of a peace bond) 491/7, et al

Brabantia, -ae *n f* Brabant, a district of the Low Countries 845/5

brusdatus, -a, -um *pp* embroidered 988/14

buccinator, -oris *n m* trumpeter (*from* CL **bucina** *qv*, a curved trumpet or horn, probably originally made from the curved horn of cattle); probably used generically for one who plays upon any wind instrument (cf CL **bucca**, *qv*, cheeks, mouth, *with whose root the usual -cc-* AL spelling may represent a confusion); possibly used to distinguish one who plays upon a curved wind instrument from one who plays upon a straight wind instrument? 76/29, etc; *in form* **buccionator** 358/10

burderius, -ii *n m either* 1. jester (*from* OF 'bordare' to jest); or possibly 2. smallholder (*from* ME 'bordar'), but the second is less likely at this period 37/18

burgensis, -is *n m* burgess, one having the rights and privileges of a freeman of a city or town 25/15, etc

cado, -ere, cecini, casum *v intr* to be applied to (charges or expenses), used of sums of money 496/18

cadus, -i *n m* barrel, cask 73/13

Caius, -ii *n m see* **collegium**

Calicia, -e *n f* Calais 112/9, etc

caliga, -e *n f* stockings, hose 44/17

camera, -e *n f* room, chamber, here used specifically of the site of judicial proceedings 315/27, etc

camerarius, -ii *n m* servant in an inn, chamberlain 327/26

caminus, -i *n m* fireplace, hearth 158/31

campana, -e *n f* bell 841/15

cancellarius, -ii *n m* chancellor of the university, originally a deputy of the bishop of Ely, later head of the corporation composed of chancellor, masters, and scholars of the university 141/23

cano, -ere, cecini, cantum *v tr or intr* 1. to sing 567/33; 2. to sing of, to tell of in song or verse 240/16; 3. to play (on a musical instrument), to play (a tune or accompaniment) 567/33? This CL sense was certainly known to the seventeenth century; nevertheless **canere** probably distinguishes vocal from instrumental music in this passage

canonicus, -a, -um *adj* 1. canonical, of or pertaining to canon law 4/4; 2. **hora canonica** canonical hour, one of the set

times for worship according to monastic or other community rules, or the form of service, part of the divine office, to be said at one of those set times 29/14–15; *see* **diuinus**

Cantabrigia, -e *n f* the town or county of Cambridge 35/7, etc; **Cantebregia** 74/18; **Cantebriga** 73/34; **Cantebrigia** 34/1, etc

Cantebrigiensis, -e *adj* of or pertaining to Cambridge 842/21, 125/22, etc; *f sg as sbst* Cambridge 180/24, etc

canticum, -i *n nt* (secular) song; the original CL sense of a sung passage in a comedy is probably not meant 44/37

cantilena, -e *n f* (secular) song: here used generically to include English **carols** *and* **balet**, *for which see* EG 76/5

cantor, -oris *n m* singer, here as usual in ML, choir singer 166/20

capitaneus, -i *n m* captain, leader 841/12, **capitanius** 841/23

capitulum, -i *n nt* chapter: 1. organized and partially self-governing body of fellows of a college, so called on the analogy of governing chapters of cathedrals and collegiate churches 563/20, etc; 2. subdivision of a longer work, eg, a book 486/30m or a collection of statutes 132/15, etc

caput, -itis *n nt* 1. head 308/33; 2. head, source, 139/20; 3. *in idiom* **capita collegiorum** heads of colleges, the presiding officers of the various colleges, who formed an executive body under the vice-chancellor 410/33

carbo, -onis *n m* charcoal or coal; without more context, it is not possible to be sure which is being referred to 151/10

cardinalis, -is *n m* cardinal, one of a group of senior bishops forming a council which elected and advised the pope 842/23

casus, -us *n m* situation, condition 571/33

causa, -e *n f* 1. reason, cause, excuse 147/26, etc; 2. cause, sake 229/31, *also in abl with gen of noun or gerund* by reason of, for the sake of 4/2, etc; 3. cause, court case, plea, *literally*, 296/10, etc, *metaphorically*, 296/37

celebro, -are, -aui, -atum *v tr* 1. to celebrate the eucharist 662/18; 2. to keep as a day of special observance 316/4

cena, -e *n f* supper, the latest of the three main meals of the day, usually less elaborate than dinner 8/27, etc; **coena** 185/21, etc

ceremonia, -ae *n f* ceremony, ritual, here used only of traditional student practices to be abolished 203/10, etc

certamen, -inis *n nt* 1. struggle, conflict 295/19, etc; 2. baiting or other animal fight staged as human entertainment 267/13

certifico, -are, -aui, -atum *v tr legal idiom* to certify formally the truth of a statement 388/7 or the performance of a duty 408/14

ceruisia, -e *n f* beer 6/4, etc; **seruicia** 7/11

chattallum, -i *n nt* chattel, moveable property 571/30, etc

Chestertonensis, -is *n m* the village of Chesterton 296/4

choragus, i *n m* (*from Gk* χορηγός) *in* CL *literally*, one who contracted to supply a dramatic company with all necessary equipment, *hence possibly* a producer in the modern sense? 95/1

choraules, -is *n m* (*from Gk* χοραύλης *and* CL **choraules, -ae** *qqv*) *literally*, one who plays reed-pipes, a piper, probably used generically for any player of a wind instrument 185/20

chorista, -e *n m* member of a choir, chorister 81/19

Christianus, -a, -um *adj* Christian 141/35, etc; *m pl as sbst* Christian people, Christians 316/26

cinis, -eris *n nt* ash, ashes *hence* **dies cinerum** Ash Wednesday; *see* **dies**; **conuiuium cinerum** a banquet held for graduands of the Ash Wednesday convocation, the first of the two spring commencements 372/39–40; *see also* **posterior**

circumcisio, -onis *n f* circumcision; *see* **festum; circumscisio** 45/34

circumquaque *adv* all around, on every side 399/10, et al

circumvicinus, -a, -um *adj* nearby, located about or around a place 333/16

ciroteca -e *n f* glove 44/16

cirpa, -e *n f* rush, reed 6/3

cista, -e *n f* a box or chest, for storing garments 151/21, etc; for keeping money, used as a name for a treasury, 841/21

cithareda, -e *n comm* in CL one who plays upon the lyre; in medieval English usage, one who plays upon the harp, probably used generically for a player upon a stringed instrument (in CL **cithareda** is feminine, but it is probably safer to assume that this form is used in ML for either gender, under the influence of the masculine **citharista**) 91/18; **cythareda** 88/9

citharista, -e *n m* player on a stringed instrument, harper 48/30

cito, -are, -aui, -atum *v tr* (of a court or judge) to cite someone to appear either to answer a charge or to be examined as a witness 296/7, etc

Clarensis, -e *adj see* **aula**

clauis, -is[1] *n f* key 180/8

clauis, -is[2] *n m* nail 264/33; *see* **clauus**

clauus, -i *n m* 1. nail 55/28, etc; **paruus clauus** small nail, tack 121/9; **oblongus clauus** long nail, spike 121/27; 2. helm, tiller 141/15; *see also* EG **tainterhookes**

clericus, -i *n m* 1. cleric, one in holy orders 3/26; 2. specifically a cleric serving in a particular parish as a minister 4/28?, 60/19, 62/13?; 3. possibly the title of a layman or choirboy appointed as part of a celebration on Christmas or a saint's day (all these occurrences may simply be examples of sense 2) 12/18, 12/36, 20/23, 78/33

clerus, -i *n m* clergy as opposed to laity, *here only in idiom* **concio** or **sermo ad clerum** a sermon delivered to a university audience, usually in Latin, on set occasions 315/35, et al

coelum, -i *n nt* 'heaven,' a stage machine used to represent the heavens 174/26, et al

coena, -e *n f see* **cena**

colarium, -ii *n nt* collar, probably the separable collar of a garment 152/5

collector, -oris *n m literally* one who collects; 1. (male) Hock-tide gatherers 50/40; 2. compiler, a self-deprecatory reference by an author 235/34m

collegiatus, -a, -um *adj* collegiate, of or pertaining to a college, used of a church served by a college, or body of clergy and priests, but here probably referring to the chapel of an academic college 29/15

collegium, -ii *n nt* college, here used of an academic college as a corporate body composed of a head, fellows, and scholars: of a single college, 31/12, etc; *in pl*, referring to all colleges in general 203/4; *with proper names or adj*: **collegium Benedicti** Benet College (another name for Corpus Christi College) 145/6; **collegium Caii** Caius College 360/9 (more properly known as **collegium Gonvilli et Caii** Gonville and Cauis College 286/5–6m, etc); **collegium Christi** Christ's College 146/4; **collegium Corporis Christi** Corpus Christi College 309/4–5, etc; **collegium Emanuelis** Emmanuel College 407/33; **collegium Iohannis** 145/6 or **Diui Iohannis** 283/1 St John's College; **collegium Regale** 29/20–1, etc, or **Regis** 157/15 King's College; **collegium Reginale** Queens' College 203/19, etc; **collegium Trinitatis** 157/15, etc, or **sancte et indiuidue Trinitatis** 295/15–16, etc, Trinity College. The proper name or adj of a college's name sometimes appears without **collegium** with personal names to indicate affiliation with that college, eg, 'Iohannis Thrower Benedicti', John Thrower of Benet (College) 491/33

columbarium, -ii *n nt* dovecote 93/22, etc

comedia, -ae *n f* 1. comedy, a play, usually in verse, of a humorous or satiric nature, especially an ancient comedy 84/28, etc; 2. performance of a comedy 95/13 (*in form* **comoedia**), etc

comedialis, -e *adj* of or pertaining to a comedy or its performance, comic 151/22

comes, -itis *n m* 1. earl, a peer ranking above a viscount but below a marquess 23/23, etc; 2. companion, comrade 237/3; 3. (continental) count; *see* **palatinus**

comicus, -a , -um *adj* 1. of or pertaining to a comedy or its performance, comic 130/18, *hence* **fabula** or **res comica** a comedy or its performance 95/1–2, etc; 2. witty, humorous (of writers) 586/40

comisium, -ii *n nt see* **comitium**

comitatus, -us *n m* county 327/25, etc

comitiua, -e *n f* company, group 841/25

comitium, -ii *n nt here always in pl* commencement 217/10, etc; **comisium** 370/40

commeatus, -us *n m* regular or standard provisions of food, *here in idiom* **preter commeatum** a grant of extra or special provisions beyond what was usual 192/14, et al

commemoratio, -onis *n f* commemoration, feast (of a saint): **commemoratio sancti Palli** commemoration of St Paul 75/3 (probably an abbreviated reference to the **commemoratio sanctorum Pauli et Petri** 30 June, which was also the observance of St Paul's alleged beheading)

commissarius, -ii *n m* commissary, a judge presiding over a university court as the deputy of the vice-chancellor; the commissary's court customarily exercised the university's jurisdiction over those not members of the university 326/27, etc

communa, -e *n f* 1. commons, the standard daily provision of supplies, usually foodstuffs, made for each member of a college 133/21, or the monetary value thereof 841/22; 2. daily meals provided for a visitor, servant, or workman by a college 63/37, et al

communis, -e *adj* 1. common, communal, of or pertaining to a community, whether the university 841/21, 296/36, 333/9, a college 37/1, etc, or the town 6/36; 2. common, general 253/34; *see also* **dies, histrio, intersessio**

communitas, -atis *n f* community, commonalty, commons (of a town) 68/35, etc

communiter *adv* in common parlance, in English 367/12

compareo, -ere, -ui, *v intr* to appear before a judge either as a party to an action 249/16, etc, or to certify compliance with a court order 279/27, etc

comparicio, -onis *n f* appearance before a judge 388/23, etc

competens, -ntis *adj* suitable (for a task), capable of serving in some (specified) capacity, competent 332/20

completus, -a, -um *pp* finished, done 132/21; *as adj* full, entire 150/35

compotus, -i *n m see* **computus**

compurgator, -oris *n m* compurgator, one who supports the oath of an accused party by his own oath; in ecclesiastical courts, this process, called compurgation, was a means by which the accused could be cleared of a charge. Normally a man acted as **compurgator** to another man, and a woman acted as **compurgatrix** to another woman 364/23, et al

computus, -i *n m* 1. the process of drawing up the formal annual account of a college 214/15 (*in form* **computus, -us**), 357/28?, 357/29?, 567/30; 2. accounting for specific costs 357/28?, 357/29?, 570/11

conceptio, -onis *n f* conception (of a baby); *see* **festum**

concernens, -ntis *prp* concerning 333/19

concio, -onis *n f* 1. sermon 315/13, etc; 2. assembly, gathering 267/26, et al

concionor, -ari, -atus sum *v intr* 1. preach 315/13; 2. in general, to deliver a speech or address 229/22

conclaue, -is *n nt* small private room 157/39, et al

concordatus, -a, -um *pp* checked 301/10, etc

condicio, -onis *n f* 1. condition (of a bond) 279/26, etc; 2. station of life, *in idiom* **libere condicionis** of a free status, ie, not a villein, a status which persisted in law until the early 17th c. 327/31, et al

conducticius, -ii *n m* conduct, conduct-priest, one of a group of stipendary chaplains who composed part of the **collegium** of King's College 58/4

confessio, -onis *n f* statement (in response to a charge) 407/25

confiteor, -fiteri, -fessus sum *v tr* to make a statement, to claim, to acknowledge 249/19, etc

confluentia, -e *n f* gathering, group, confluence, influx 267/34

conniuentia, -e *n nt literally*, a wink (of the eye), *hence* acceptance, connivance 399/32

conscindo, -ere, -idi, -issum *v tr* to cut, saw 150/21

consistorialis, -e *adj* of or pertaining to a consistory court, *in idiom* **locus consistorialis** the site of such a court 388/11, et al

consistorium, -ii *n nt* consistory court, an ecclesiastical court meeting under a bishop or his deputy (here applied to a court meeting under the VC or his deputy), so called from its original site in the council-chamber or consistory of the bishop's residence 388/13, etc

consuetudinarie *adv* customarily, regularly 132/24

continuo, -are, -aui, -atum *v tr* 1. to hold over (a case) from one court day or session to the next 385/38, et al; 2. to extend or prolong by observance (here used of Sabbatarian restrictions) 316/11

contrauenio, -ire, -i, -tum *v tr* to violate or contravene (eg, an order or decree) 841/17

contumacia, -e *n f* contumacy 296/12; as a technical term, deliberate refusal to comply with a summons, sentence, or other order of an ecclesiastical court or its officers, punished in an ecclesiastical court proper by excommunication, but in post-Reformation university courts apparently by expulsion 408/19, et al

contumax, -acis *adj* guilty of contumacy, contumacious 408/17

contumelio, -are, -aui *v intr* to make abusive or insulting remarks, to insult 578/31

contumeliosus, -a, -um *adj* insulting, abusive (of language or behaviour) 296/13

conuersio, -onis *n f literally*, a turning in a new direction, here used to mark the change of a discourse to address a particular audience directly 241/21m

conuictus, -us *n m* insult, derogation 205/35 (either an error of usage for CL **conuicium** *qv* or an attraction of CL **conuictus** *qv* to the sense of CL **conuicium** on the basis of a false derivation)

copia, -e *n f* copy 363/19, et al

corda, -e *n f* (*from* CL **chorda** *qv*) string, cord, lace 55/27

cordula, -e *n f* (*diminutive of* **corda**) string, cord, lace 158/30

coronarius, -a, -um *adj* of or pertaining to the coronation of a monarch 352/38

corpus, -oris *n nt* 1. *literally*, body 237/9, etc; 2. body as opposed to soul 4/6; 3. *in idiom* **corpus Christi** the eucharistic body of Christ 4/21; see **collegium, dies, festum**

correctio, -onis *n f* 1. punishment, usually corporal 267/20; 2. as legal term, correction of wrongdoer by fine or other punishment 407/5

costodia, -e *n f for* **custodia** *qv*

creditum, -i *n nt* debt 64/32?, 610/35 (the occurrence at 64/32 may be a usage of AL **creditor** (see *DML* fasc 2:C, p 515) but this is unlikely)

cribiro, -are, -aui, -atum *v tr for* **cribro** *qv*

cruciferarius *n m* crucifer, one bearing a (processional) cross 105/16

crumenaria, -e *n f* from CL **crumina** or **crumena** a small purse + **-aria**, a suffix usually denoting a place, *qqv*, but probably to be taken as synonymous with **crumina**; see Appendix 6:2, *De Crumena Perdita* 248/27

curia, -e *n f* court (of law) 361/32, etc

cursus, -us *n m* 1. a series or succession, *hence* one's turn at something 133/18; 2. practice, habitual course of action, *here in idiom* **secundum cursum ecclesie Anglicane**, *abbreviated to* **secundum cursum etc**, according to the practice of the English church, used of dates to describe the English custom, retained formally until 1752, of treating Lady Day, 25 March, as the start of a new calendar year (see Cheney, pp 4–5) 335/7

custus, -i *n m* cost, expenses 49/11

cymbator, -oris *n m* player upon cymbals 36/18

cythareda, -e *n comm see* **cithareda**

Darbia, -e *n f* Derby 330/27

deama, -e *n f for* **damma** *qv*

decanus, -i *n m* 1. dean, an administrative officer in a college 578/24; 2. dean, title of a Christmas lord at Corpus Christi College 582/37

decetero *adv* hereafter, henceforward 841/8

declaracio, -onis *n f literally*, a making known, here the act of making clear or explaining 102/16

declino, -are, -aui, -atum *v tr* to refuse, not to acknowledge 363/22

dedicacio, -onis *n f* action of dedicating a church to a particular patron saint, here used of the anniversary of the dedication 11/36, etc; see **dies, festum**

delibero, -are, -aui, -atum *v tr* 1. to give, hand over, deliver 54/36; 2. to deliberate, give due consideration to something in consultation with others 410/31

demando, -are, -aui, -atum *v tr* to entrust, turn over (*with acc object and double dat*) 363/4

demolior, -iri, -itus sum *v tr* to dismantle a previously erected structure 175/4

demolitio, -onis *n f* act of dismantling a previously erected structure 145/3

denarius, -ii *n m* 1. penny 133/15, etc; 2. *in pl* cash 18/4, etc

denuncio, -are, -aui, -atum *v tr* (*with* **pro** *and abl*) to denounce, to announce publicly that a person is excommunicate or guilty of some offense against ecclesiastical law 841/19–20

depono, -onere, -osui, -ositum *v tr* to depose, make a formal statement or give evidence before a court, usually ecclesiastical 327/32, etc

deposicio, -onis *n f* deposition, formal statement made in a court 301/16, etc

depositum, -i *n nt literally*, something left in safe-keeping, here physical remains, body (of a dead person) 283/8

deputatus, -i *n m* deputy, a judge deputed by a superior to hear cases on his behalf 279/28, etc

detectio, -onis *n f* detection, formal laying of information against a suspected party before an ecclesiastical court 363/20

detego, -gere, -xi, -ctum *v tr* to detect, lay information formally against a suspected person in an ecclesiastical court 407/23, et al

dialogus, -i *n m* in CL a discussion, dispute, or a literary work in dialogue form, eg, Cicero's *de Amicitia*, here used as a dramatic or quasi-dramatic entertainment in dialogue form, possibly a play in the modern sense, without a chorus, as opposed to classical drama 128/38, etc

didicacio, -onis *n t see* **dedicacio**

dies, -ei *n m or f* 1. day 5/20, etc; 2. day of the week: **dies dominica** 7/22–3, etc, or **dominicus** 296/3, Sunday; **dies Iouis** Thursday 86/12, etc; **dies Lune** Monday

36/20, etc; **dies Martis** Tuesday 48/17, etc; **dies Mercurij** Wednesday 64/4, etc; **dies Sabbati** Saturday 35/6, etc; **dies Veneris** Friday 61/19, etc; 3. day, day-time (as opposed to night) 236/8; 4. day as a measurement of time 12/27, etc; 5. day set aside for a special purpose 5/29, etc; *in various idioms*: **dies cinerum** 841/5, 385/21–2, etc, or **primus dies quadragesime** 315/12, et al, Ash Wednesday; **dies comitiorum** commencement day 217/10, etc; **dies Lune in quindena Pasce** 95/35–6 or **dies videlicet hockmunday** 101/15 Hock Monday, the Monday after the octave of Easter; **dies viz hokkyng day** Hock Monday or possibly Tuesday? 50/40–1; 6. a saint's day: **dies Annuntiationis** the Annunciation, Lady Day, 25 March 662/17; **dies sancti Edmundi Regis** St Edmund's Day 20 November 6/36, etc; **dies Innocentium** 29/5, etc, or **sanctorum Innocentium** 43/11, etc (Holy) Innocents' Day, 28 December; **dies sancti Iohannis euangeliste** St John's Day, 27 December 55/12; **dies sancte Margarete** St Margaret's Day, 20 July 91/17–18; **dies Michaelis** Michaelmas, 29 September 16/33; **dies sancti Nicholai**, St Nicholas' Day, 6 December 33/18, etc; **dies omnium sanctorum** All Saints' Day 1 November 6/35; **dies Purificationis** 19/34, etc, or **Purificationis beate Marie** 20/38–21/1, etc, the Purification, Candlemas, 1 February; **dies sancti Stephani** 16/17, etc, or **Stephani** 46/20, etc (St) Stephen's Day, 26 December; **dies sancti Thome martiris** St Thomas a Beckett's Day, 29 December 68/14–15; 7. feast day, festival, celebration (religious or secular): **dies profesti** festive days 132/27; **dies augurationis** 627/20 or **inaugurationis Regiae** 662/17–18 or **Regiae inaugurationis** 676/14 or **Regis** 631/34–5 anniversary of the king's accession; **dies circumcisionis domini** Circumcision Day, 1 January 87/1; **dies corporis Christi** Corpus Christi Day, the Thursday after Trinity Sunday 57/27; **dies dedicationis** dedication day, annual celebration of the dedication of a church to its patron saint 6/3, etc; **dies epiphanie** Epiphany, 6 January 8/13 (*in form* **ephiphanie**), etc; **dies natalis Domini** Christmas, 25 December 34/1; **dies nuptiarum** wedding day 493/35; 8. *with* **iuridicus** court-day, day upon which legal business could be conducted 385/21, et al

dieta, -e *n f* a day's supply of provisions, usually foodstuffs 27/29, etc

diffinitiuus, -a, -um *adj* full, complete, final 333/21

digladatio, -onis *n f literally*, a gladiatorial contest, *here in idiom* **scholastica digladiatio** a formal school disputation, held as a degree excercise or as an exhibition for prominent visitors 243/28

dij *form of* **deus** *qv*

dimitto, -ittere, -isi, -issum *v tr* to dismiss (an accused person) from court without further charges, punishments, or summons pending, usually upon payment of court expenses and/or a fine 385/26, et al; 2. to dismiss, send away, expel 296/19, etc; **dismitto** 407/37

diruo, -ere, -i, -tum *v tr* to dismantle a previously assembled structure 121/36

diruptio, -onis *n f literally*, explosion, here possibly taking apart, breaking up 174/38

discupulus, -i *n m for* **discipulus** *qv*

disgisacio, -onis *n f* disguising, an entertainment held, often at Christmas time, in King's College 49/22

dismitto, -ittere, -isi, -issum *v tr see* **dimitto**

disputacio, -onis *n f* a formal disputation, an academic exercise in which the disputant resolves a difficult problem in fields such as theology or philosophy 102/15

disputo, -are, -aui, -atum *v tr* to hold a formal disputation, either as a degree

exercise or as an exhibition for a distinguished visitor 229/23

diuago, -are, -aui, -atum roam through, travel about 267/30

diuinus, -a, -um *adj* 1. divine, pertaining to or suitable for God 237/29, etc; 2. with **officium**, divine office, set of daily prayers and Scriptural readings to be said by religious at the canonical hours 29/24, etc; 3. *nt pl as sbst* divine service, either mass, service of holy eucharist 662/18 or as synonym for **diuinum officium** 364/20

diuisim *adv* individually, separately 333/1, et al

diuus, -a, -um *adj literally*, divine; used as the title of a saint, holy 99/5, etc

doctor, -oris *n m* doctor, one holding the highest degree in one of the superior faculties 120/36, etc; **legum doctor**, doctor of laws, LLD, a doctor of civil and canon law 326/26, etc

domesticus, -a, -um *adj see* **lector**

domina, -e *n f* 1. lady, used as a title for various royal or noble women 25/10, etc; 2. the wife of a peer 25/13

dominus, -i *n m* 1. sir (as courteous address, in vocative) 229/12, etc; 2. Sir, title of university graduate holding a BA degree 68/16, etc; 3. Lord, title of various royal or noble men 6/19, etc; bishops and other churchmen 363/20, etc; judges 249/20, etc; and some university officials and officers 279/17, etc; 4. the Lord, title of God or Christ 8/11, etc; 5. lord, a mock ruler appointed in some colleges to oversee plays and other entertainments, often at Christmas time 133/1, etc, sometimes called **dominus ludorum**, lord of games 164/4, etc

domus, -us *n f* 1. house, home 69/25; 2. stage house, part of the traditional scenery used for presentations of Roman comedy 143/17; 3. (royal or noble) household 50/8, etc; 4. religious house 49/29 or by analogy a college 4/6; 5. **domus aleatoria** *see* **aleatorius**

dornix *see* EG

dosanum, -i *n nt* dozen 214/3

ducissa, -e *n f* duchess 49/17; **ducessa** 48/3

dunsus, -i *n m* dull, stupid man, originally, a follower of the logical or philosophical school of Johannes Duns Scotus, which fell into disrepute in the sixteenth century for over-subtlty and pedantic reasoning 851/23; cf 850/1–4

dux, -cis *n m* 1. duke, the highest rank of the hereditary peerage 16/32, etc; 2. duke, a mock officer chosen as a student leader of disorderly conduct 841/12

Eboracensis, -is *n m* the town, county, or diocese of York 38/5

Eboracum, -i *n nt* the town, county, or diocese of York 25/12

ecclesia, -e *n f* church, church building 4/1, etc

edes, -is *n f literally*, house, here stage house, part of the traditional scenery used for Roman comedy 93/24

efficatior, -ius *compar adj over-correction of* **efficacior** *from* **efficax** *qv*

effusio, -onis *n f* spilling, shedding, *here in idiom* **effusio sanguinis** bloodshed 308/32–3m

elemosina, -e *n f* alms 5/27, etc; **eleemosyna** 578/36

Eliensis, -is *n m* town or diocese of Ely 363/20, et al

eluceso, -are, -aui, -atum *v tr* to brighten, shine, shine out 4/10

emano, -are, -aui, -atum *v tr* to promulgate, issue (a decree) 363/23, etc

Emanuel, -is *n m see* **collegium**

emendacio, -onis *n f* repair, act of mending 179/24

emendo, -are, -aui, -atum *v tr* to mend, repair 274/15

epiphania, -e *n f* epiphany, revelation, here used of the revealing of Christ to the

gentiles (Mt 2.1–12) or the liturgical festival commemorating it 133/11, etc; *see* **dies, festum, nox, uigilia**

episcopus, -i *n m literally*, bishop, member of the highest of the major orders of clergy, here St Nicholas' bishop, boy-bishop, a boy, usually a choirboy, chosen to act as a mock bishop in liturgical and other observances held at the feast of St Nicholas 12/19, etc; **episcopus puerorum** 54/35, etc; **episcopus Sancti Nicholai** 50/25

epitasis, -is *n f* middle section of play in which dramatic tension builds as a result of the development of the plot (*from Gk* ἐπίστασις, a stretching, straining) 119/36

erarium, -ii *n nt see* **aerarium**

erectio, -onis *n f* raising (of a building or other structure), construction 156/28

erga *prep with acc* 1. toward, with respect to (of reference, specifying persons affected by actions or behaviour) 385/23, etc; 2. for (of purpose, with reference to a future time or event) 49/22–3

Essexia, -ae *n f* Essex 344/30

euangelista, -e *n m* evangelist, one of the traditional authors of the four canonical gospels; *see* **dies, festum**

eunuchus, -i *n m* a eunuch, here, title of a play by Terence or a reference to its chief character Dorus 151/13

Euripides, -is *n m* Athenian tragic poet (480–406 BC), last of the three great tragedians of the fifth century 846/11

examinacio, -onis *n f* 1. judicial questioning of an accused party, a compurgator, or a witness 388/35; 2. examination of a student, exam 132/21

examinator, -oris *n m* examiner, one who administers an exam 132/31, etc

examino, -are, -aui, -atum *v tr* 1. to examine, scrutinize 120/36, et al; 2. to examine judicially (used of a judge) 327/32, etc

exantlo, -are, -aui, -atum *v tr for* **exanclo** *qv*

exceptio, -onis *n f* 1. reception, receiving (of a visitor) 157/14, etc; 2. exception, a judicial objection made in response to the statement or submissions of the opposing party in a suit 335/4

excessus, -us *n m* excessive behaviour, acts of misconduct, crime 841/22

Excestria, -e *n f* Exeter 24/12, etc

excommunicacio, -onis *n f* excommunication, ecclesiastical penalty under which the guilty party was punished by exclusion from the sacraments and especially the reception of communion; at various times, further disabilities were imposed as well, such as exclusion from all social intercourse with other church members 841/7, et al

excommunicatus, -i *sbst m* one who has been excommunicated 841/19

executio, -onis *n f* execution, carrying out (*eg, of an order*) 363/4

executor, -oris *n m* executor, a man who oversees the due execution of the various clauses and bequests in a will and is accountable to the ecclesiastical authorities for so doing 283/6

executrix, -icis *n f* executrix, a woman, often the widow of the testator, acting as an executor 694/11

exigencia, -e *n f* requirement, exigency 408/18

expenca, -e *n f for* **expensa** *from* **expensus, -a, -um** *qv*

expendo, -dere, -di, -ditum *v tr* to use, make use of, consume 5/28, etc

exposicio, -onis *n f* exposition, explanation, here used with particular reference to the Bible, *hence*, exegesis 102/16

exspensa, -e *n f for* **expensa** *from* **expensus, -a, -um** *qv*

faber, -bri *n m* artisan, specifically a smith 158/37; **faber lignarius** (*also written as one word* 193/27) woodwright, joiner 179/32, etc

fabrilegus, -i *n m* wright-law, a punning nonce-word coined from the roots of

'faber', smith, and 'lex', law, to represent the English surname Wriothesley 94/27

facultas, -atis *n f* 1. ability, faculty 229/30 (229/21 is a play upon senses 1 and 3); 2. talent, art, artistic or musical ability 227/14; 3. academic discipline, faculty 841/11, et al

falco, -onis *n m* hawk, falcon 327/26; *see* **signum**

famula, -e *n f* female servant, *feminine form of* **famulus** 12/35

famulus, -i *n m* 1. servant, especially one who is a member of the 'familia,' the extended household or 'family' which comprises everyone living under the authority of the head of the house, household servant 7/13, etc; 2. by extension, one who stands in an analogous relationship: *a.* workman in the service of a master craftsman, possibly living on his premises 121/3, etc; *b.* one of a large group of privileged persons providing goods and services to the university and enjoying access to its courts 333/9, etc; 3. used metaphorically, of those supervising university sponsored entertainment for a royal visit, **quasi totius Academiae famuli** 237/7

fasciculus, -i *n m* 1. faggot, a bundle of wood, here intended for use in building 156/25, 174/38; 2. fascicule, booklet 164/37

feodum, -i *n nt* (also **feoda, -e** *n f* 564/2) 1. fee, regular payment, often annual, for services 253/35, etc; 2. **feoda curie** court fees, usually assessed against an accused party irrespective of the final decision 386/40; **feuda** (*sense 1*) 496/18; **foedum** (*both senses*) 293/16, etc

feria, -e *n f* 1. holiday, festival, *in idiom* **ferie natalitie** the Christmas season, the period from Christmas to Epiphany 578/20, etc

ferie, -arum *n f* fair 487/6

ferior, -ari, -atus sum to keep a holiday or day of rest 315/25, et al

festiuitas, -atis *n f* feast day 619/40

festum, -i *n nt* 1. feast day, festival 16/38, etc; 2. a specific feast day or festival (secular or religious): **festum annunciationis** the Annunciation, Lady Day, 25 March 344/34, etc; **festum ascensionis** the Ascension, the Thursday forty days after Easter 13/32; **festum circumcisionis domini** the Lord's Circumcision, 1 January 45/11, etc; **festum conceptionis Marie** the Conception of Mary, 8 December 76/15; **festum coronarium domine Regine** festival celebrating the anniversary of the queen's coronation (possibly here synonymous with the anniversary of her accession?) 352/38–9; **festum de corpore Christi** 4/21 or **corporis Christi** 4/37, etc, Corpus Christi, the Thursday after Trinity Sunday; **festum dedicacionis** festival celebrating the anniversary of a church's dedication 4/37–8, etc; **festum sancti Edmundi** feast of St Edmund, 20 November 6/36, etc; **festum Epiphanie** the Epiphany, 6 January 47/14, etc; **festum fundatoris** festival honouring the founder of a college 380/12–13; **festum sancti Hugonis** feast of St Hugh, 17 November 12/26; **festum inaugurationis domini Regis** festival celebrating the anniversary of the king's accession 623/38–9; **festum Innocencium** 29/33, etc, or **sanctorum Innocencium** 45/32, etc, feast of the (holy) Innocents 28 December; **festum sancti Iohannis** 31/5, etc, or **sancti Iohannis euangeliste** 49/7 feast of St John, 27 December; **festum sancti Iohannis baptiste** 249/21, etc, or **natiuitatis sancti Iohannis baptiste** 62/3–4 feast of the Nativity of St John the Baptist, Midsummer Day, 24 June; **festum sancte Marie Magdalene** feast of St Mary Magdalene, 22 July 69/30–1; **festum sancti Mathei apostoli** feast of St Matthew the apostle, 21 September 5/29, etc; **festum sancti Michaelis** Michaelmas, 29 September 79/18, etc; **festum natale** 3/5, etc, **natale Domini** 4/28, etc, **natalis** 373/5

or **natalis Domini** 32/24, etc, Christmas, 25 December; **festa natalicia** the Christmas season, Christmas tide, 125/17; **festum natiuitatis ducis Eboraci** festival celebrating the birth of the duke of York 653/24–5; **festum natiuitatis** 164/4, etc, or **natiuitatis domini** 132/42, Christmas, 25 December; **festum diui Nicholai** 99/5, etc, or **sancti Nicholai** 12/19, etc, feast of St Nicholas, 6 December; **festum omnium sanctorum** feast of All Saints, 1 November 6/11, etc; **festum Pasche** Easter 39/8–9, etc; **festum sancti Petri** either feast of St Peter ad Vincula, 1 August, or abbreviated form of feast of Sts Peter and Paul, 29 July 558/23; **festum Penticoste** Pentecost, Whitsunday, the Sunday fifty days after Easter 375/40; **festum Purificacionis** 17/32–3, etc, or **Purificacionis beate Marie** 15/5, etc, the Purification, Candlemas, 2 February; **festum Regine** 344/24, etc, or **domine Regine** 373/3, etc, festival celebrating the anniversary of the queen's accession; **festum 5^{i} Novembris** Guy Fawkes' Day, 5 November 422/28, etc; **festum Reliquiarum** Relic Sunday, first Sunday after 7 July 37/10–11; **festum Stephani** 33/4, etc, or **sancti Stephani** 20/30, etc, feast of (St) Stephen, 26 December; **festum sancti Thome martiris** feast of St Thomas a Beckett, 29 December 47/7

feuda, -e *n f see* **feodum**

fideliter *adv* faithfully, in a trustworthy manner 133/22, etc

fides, -ei *n f* 1. oath: especially in phrases **fidem dare** to give an oath or guarantee on someone's behalf 409/9, etc, or **fidem facere** 333/18, etc, to take an oath; 2. faith, trust: *in idiom* **fide optima** with or in good faith 316/37; 3. assurance 301/16; 4. (religious) faith 404/2

fidicen, -inis *n m literally*, a lyre player, probably a generic term for anyone playing a stringed instrument, possibly in English usage a harper 671/25

filius, -ii *n m* son: 1. in a literal sense 8/5, etc; 2. **filii Israel** sons of Israel, the Hebrews of the Old Testament 5/28

finis, -is[1] *n f* end 241/19, etc

finis, -is[2] *n f* payment in settlement of an obligation 5/5

firma, -e *n f* rental, leasing 207/13

fistula, -e *n f* pipe, *literally*, reed-pipe, *here translated by scribe as* 'le wayte pypes' 207/1

fistulator, -oris *n m literally*, one who plays upon a reed-pipe, probably a generic term for one who plays a wind instrument, in English usage possibly a piper 12/20, etc; **fistilator** 15/34

flagellifer, -eri *n m literally*, lash-bearer, *hence*, madman, here probably part of the title of a Latin translation of Sophocles' *Ajax, Ajax Flagellifer* 238/15

foedum, -i *n nt see* **feodum**

forale, -is *n nt* (*?from* CL **foris** *qv*) front, beginning (of a book, etc) 38/37

fraenum, -i *n nt over correction of* **frenum** *qv*

Francia, -e *n f* France 404/2, et al

frater, -tris *n m* brother 1. in a literal sense 296/9; 2. by extension, of a fellow member of the same community 110/11?; 3. *in pl* the brethren, fellow-Christians 316/24; 4. member of an order of friars 110/11?; **fratres predicatores** friars preacher, the Dominicans 49/29

fraternitas, -atis *n f* religious confraternity or guild, here referring to a Corpus Christi guild 5/5

froenum, -i *n nt over-correction of* **frenum** *qv*

fumigium, -i *n nt literally*, fumigation, here probably burning of some substance to cleanse or sweeten the air 225/37

funerale, -is *n nt* a kind of candle or torch 93/31, probably an error for **funale** *qv*

fustianum, -i *n nt* fustian, a type of cloth 113/3, et al; *see* EG **fustian**

galliprelium, -ii *n nt* cock-fight 259/24, et al

gaudeo, -dere, -di, -isus *v intr with abl* 1. to

enjoy, rejoice in 510/11; 2. to enjoy the possession of (a privilege) 363/19, et al

gero, -rere, -ssi, -stum *v tr* 1. to bear 399/5, 2. to hold: *a. hence of parts of the body*, to employ, to move or gesture with in some way 95/19; *b. in idiom* **vicem gerens** one holding the place of another, idiomatic phrase for a deputy 147/18–19; 3. *with refl and adv* to behave in a certain way 147/20; 4. to perform, do (something), act (*here in idiom in supine*) 205/23; 5. *in passive* to happen, take place 267/34, *hence in idiom* **res gesta** deed, exploit, usually of the past 236/5

gesto, -are, -aui, -atum *v tr* 1. bear, carry 236/29; 2. to gesture, make expressive movements; possibly to mime or mimic? 75/4 etc

gestus, -us *n m* 1. movement of the limbs or body, expressive action 236/10, et al; 2. behaviour, *hence in idiom* **bonus gestus** good behaviour (as condition of peace bond and similar bonds) 491/7, et al

gilda, -e *n f see* **aula**

gladiatorius, -a, -um *adj literally* of or pertaining to a gladiator or gladiatorial shows, here of or pertaining to fighting, especially sword fighting 259/23, et al; *see* **lusus, schola**

Gloucestria, -e *n f* Gloucester 23/5, etc

Gonuillus, -i *n m see* **collegium**

graduatus, -i *sbst m* graduate; *in idiom* **residens graduatus** a graduate still resident in Cambridge 364/15

gradus, -us *n m* 1. step, stair 93/21, etc; 2. academic rank, university degree 841/25, 379/3, etc

grammaticalis, -e *adj* of or pertaining to grammar in its ancient sense, ie, including what now is classified as literary criticism; here in title of play *Bellum Grammaticale*, 'The War of Grammar' 847/37

grandisonans, -tis *adj* sounding grand, lofty, or noble 239/10

gratia, -e *n f* 1. favour, graciousness 229/13, etc; 2. divine grace or favour, providential care 404/2; 3. *in idiom* **gratias agere** to thank (*with dat of person*) 510/12, et al

hexemerus, -a, -um *adj* of or pertaining to a period of six days (*from Gk* ἑχήμερος) 235/34

Hibernia, -e *n f* Ireland 404/2, et al

Hierosolymitanus, -a, -um *adj* of or pertaining to Jerusalem 283/2

historiographus, -i *n m* historian 132/30

histrio, -onis *n m* entertainer; in CL actor of the better sort, in later, eg, patristic, Latin, performer in the often obscene farces or ritual drama of the later Empire; in AL usage, usually a generic term, synonymous with **ministrallus** and **mimus**, which often refers to a musician. A **histrio** may often be in the employ of a patron or of a town; from the mid-fourteenth century, and frequently in the fifteenth and sixteenth centuries, it refers to a town wait; 1. actor 241/26, 399/13, 543/38; 53/32?, 182/23?, 671/31?; 2. entertainers *a.* with specification: *i.* town wait: **histriones uille** 13/15, etc, **communis histrio** 6/36–7; *ii.* with a named royal, noble, or other patron, entertainer, probably a musician, under his or her patronage 7/12, etc; *b.* without specification, possibly used generically, here the exact sense cannot be determined: 4/33, etc; by far the most common of the three synonyms, **histrio, mimus, ministrallus**, used in Cambridge; **histrior** 38/14, etc; **histro** (*declined as an i-stem*) 70/41, etc; **histronius** 75/27, etc; **hystrio** 3/28, etc; **istrio** 6/12, etc; **ystrio** 6/19, etc

Hollandia, -ae *n f* Holland (name of an earldom) 662/12; **Hollanda** 676/3

homo, -inis *n m* 1. *literally*, human being, person (irrespective of sex) 267/18, 296/4, et al; however, often used indistinguishably from **uir**, *qv*, *hence*, man, male human being 267/14; it is not possible to say in

which way the word is used in 55/13 or 60/34; 2. liege man, servant 68/36

hora, -e *n f* hour: 1. *in a literal sense* 315/26, etc; 2. specific time at which an event occurs 238/25, 332/30; 3. *used absolutely in pl* hours, a long time 236/34, etc

hospicium, -ii *n nt* 1. hostel, an unendowed residence for students 47/19, et al; 2. hospitality, welcome 510/12

humanior, -ius *compar adj in idiom* **litere humaniores** humane letters, the humanist curriculum of study, including Greek and Latin languages and literature, moral philosophy, poetry, rhetoric, history, and some natural philosophy and mathematics 321/24

humanitas, -atis *n f* 1. a synonym for **litere humaniores**; *see* **humanior** 132/31; 2. humanity, kindness 510/20

Huntendonia, -e *n f* Huntingdon 25/11

hystrio, -onis *n m see* **histrio**

Iesuanus, -a, -um *adj* of or pertaining to Jesus College, *here m pl as sbst* men of Jesus College, probably the students 586/37

Iesus, -u *n m* Jesus, *here used in nom or gen as short form of name of Jesus College in identifying members of that college* 433/32; cf **collegium**

immorigerus, -a, -um *adj* disobliging, disobedient 399/27

imperator, -oris *n m* in CL title of a military commander and hence one of the titles arrogated to themselves by the Roman emperors; general, emperor, here used of the leader of student festivities at Trinity College, probably a Christmas lord 150/31

imprimo, -ere, -essi, -essum *v tr* to print, publish 881/39

inauguratio, -onis *n f* the formal accession of a monarch; *see* **dies, festum**

incarceracio, -onis *n f* imprisonment, a judicial sentence of imprisonment 480/4

incarcero, -are, -aui, -atum *v tr* to imprison, impose a sentence of imprisonment 308/32, etc

incollatus, -a, -um *pp* incurred 225/5

indies *for* **in dies**; *see* OLD **dies**

ingressus, -us *n m literally*, an entering, a coming in, here used as an entry into a confraternity or guild 5/30

iniunctio, -onis *n f* order, injunction 132/32

Innocentes, -ium *sbst m* the (holy) Innocents, the children of Bethlehem killed by Herod in an attempt to kill the infant Jesus (Mt 2.16–18); *see* **dies, festum**

inprimis *adv for* **imprimis** *qv*

insalsitas, -atis *n f* lack of wit or humour, dulness 295/31

instans, -ntis *adj* present (of time) 332/28, etc

intercenandione *? n f abl sg possibly an error for* **inter cenandum**, while dining, during the dinner period? 568/10

interludium, -ii *n nt* interlude 53/33

interlusor, -oris *n m* interluder, one who performs in interludes 78/14

intersessio, -onis *n f* (*for* CL **intercessio**?) either 1. a plea, intercession (*see* Latham, p 255) or 2. guarantee, bond (*see* OLD **intercessio**^{2}, p 940) 455/6

interuenio, -ire, -i *v intr* (of a third party) to intervene in a suit in which one was not originally involved 332/23

intimacio, -onis *n f* formal announcement or publishing of information as required by a court 364/18

inuentarium, -ii *n nt* 1. inventory, a list of objects (*in form* **invitorium**) 121/33; 2. inventory, a legally certified list and valuation of all possessions, receivables, and debts of a person at the time of his or her death, made for probate purposes under the direction of a court 203/17, etc

ioculatio, -onis *n m* light or frivolous entertainment 236/13

ioculator, -oris *n m* entertainer of some kind, possibly a juggler or jester (the English cognate form of the word) 3/27, etc; *see* EG **iogular; iugulator** 15/24

iocus, -i *n m* jest, joke, in CL usually verbal; possibly an amusing entertainment 238/30

istrio, -onis *n m see* **histrio**

iunior, -ius *adj* the younger of two persons having the same name or surname 363/11, etc

iuramentum, -i *n nt* oath 364/41, etc; **prestacio iuramenti** taking of an oath 301/15; **iuramentum corporale** corporal oath, one involving physical contact with a gospel book or relic on the part of the oath-taker 365/32, 388/34; cf 364/40

iuridicus, -a, -um *adj see* **dies**

iusta, -e *n f* joust 399/8

iustitiarius, -ii *n m* judge, justice (eg, of peace or of assizes) 279/21; **iustitiarius primarius** possibly the chief justice? 296/10

laicus, -i *n m* layman, one who is not in orders of any kind 14/2

Lancastria, -e *n f* Lancaster 16/32, etc

lanistarius, -a, -um *adj* of or pertaining to a **lanista**, *qv*, a trainer of gladiators, *here in idiom* **schola lanistaria** school for fighting or fencing? 259/22

larua, -e *n f* a mask, here to be worn in unidentified entertainments or pastimes 619/40, etc; **lerua** 158/17

le, lee, les, lez forms of the Romance definite article used to signal the beginning of an English word or phrase in an otherwise Latin passage 5/4, etc; although **le** and **lee** are formally singular and **les** and **lez** formally plural, they are not always in agreement with the nouns they modify, eg, **le disgysynges** 47/29; **les Trumpetor** 393/33

lectio, -onis *n f* 1. act of reading 132/29; 2. academic lecture 102/15, etc

lector, -oris *n m* reader, fellow of a college appointed to give lectures on certain topics 133/12, etc; **domesticus lector** one appointed to give lectures within the college only 209/31; **lector humanitatis** or **humaniorum literarum** one appointed to lecture in humanities; *see* **humanior, humanitas**

lectura, -e *n f* lecture 205/18

legalis, -e *adj* lawful, *here in idiom* **legalis monete Anglie**, sometimes abbreviated to **legalis etc**, (a sum) of legal English currency 250/39, etc

legatus, -i *n m literally*, legate, ambassador, here probably mock ambassador chosen as part of Christmas and Epiphany celebrations 157/11

leno, -onis *n m* procurer, pimp, here used to refer to a stock character of Roman comedy 126/19

Lennoxia, -e *n f* Lennox (name of a duchy) 662/29; **Lenoxium** 558/19

lerua, -e *n f see* **larua**

lescrinium, leskeneum *see* EG

leuo, -are, -aui, -atum *v tr* to levy a sum of money from someone's goods (used of fines or bonds) 133/7, etc

liberatio, -onis *n f* deliverance, here referring to the deliverance of the king from the Gunpowder Plot (1605) 401/22

liberatura, -e *n f* livery, clothing of a set pattern provided by a city for some of its officers, including the waits 68/7, etc

libero, -are, -aui, -atum *v tr* 1. free, release 241/14; 2. deliver, hand over, give 3/14, etc

libertas, -atis *n f* liberty, freedom, *hence*, used of the liberty or liberties of the university, ie, its privileged legal and administrative status, especially its right to self-government and self-discipline by its own officers, courts, and procedures 296/1, etc

licentiatus, -a, -um *adj literally*, licensed (eg, for publication); here also a pun on the English 'licentious' may be intended 871/37

licentio, -are, -aui, -atum *v tr* allow, permit, license 399/31

lignarius, -a, -um *adj* of or pertaining to wood; see **faber**; *nt sg as sbst* lumber yard, wood shed, or lumber room? 121/37

ligula, -e *n f* either 1. strap, lace, point; or 2. short sword 157/25; cf *OLD* **ligula**

limito, -are, -aui, -atum *v tr* to impose limits or restrictions 582/39

litera, -e *n f literally*, a letter of the alphabet; 1. *in pl* literary works or pursuits, *hence*, study, scholarship, learning 267/17, etc; *see also* **humanior**; 2. **litere patentes** letters patent, a type of royal decree sent in the form of a letter not closed by a seal 399/5, et al

literarius, -a, -um *adj* of or pertaining to literature or literary studies, literary, lettered 132/39, et al

locumtenens, -ntis *sbst m* (*also written as two words* 147/22, et al) deputy, representative, locum 399/30

Londinum, -i *n nt* London 238/10

lorum, -i *n nt* strap or thong 121/10

lotor, -oris *n m* launderer 610/37

lotrix, -cis *n comm properly* laundress 6/35, etc, but also applied to a launderer 203/19

luctamen, -inis *n nt literally*, struggle, here by confusion with the related **luctatio**, *qv*, wrestling match 987/26

ludibrium, -ii *n nt* playful or frivolous behaviour; the word often carries the connotation of derisive or insulting intent 4/1, et al

ludicer, -cra, -crum *adj* of or pertaining to entertainment; pleasant, entertaining; *possibly formed from* **ludicrum** 149/19

ludicrum, -i *n nt* public entertainment, show, play 213/30, et al

ludio, -onis *n m* player 149/20

ludo, -dere, -di, -sum *v tr* to play, with various significances: 1. to play music 38/14?; 2. to play a play 238/25; 3. to play a game or at a sport 202/38, etc; 4. used without specification (most common sense in these records) 14/2, etc

ludus, -i *n m* play, sport, or game; it is not always easy to determine which sense is meant in a given context, but the following senses may be distinguished: 1. sport, game, pastime 132/28, et al; 2. play (usually of an unspecified kind) 50/18, etc; 3. of a specified kind: play on a biblical theme or subject 5/28; **ludus scaenicus** 578/11–12m, etc, or **theatralis** 3/28 stage play; performance of a classical play 84/29, 88/10; **luda** 344/16

lusor, -oris *n m* player: 1. participant in an unspecified play or pastime 14/19, etc; 2. possibly a dancer 16/12?

lusorius, -a, -um *adj* of or belonging to a **lusor** 214/11; *m pl as sbst* players 101/11

lusus, -us *n m* 1. play, pastime 80/36, etc; 2. show 259/29

luterius, -ii *n m* lutanist 61/38

magister, -tri *n m* one who has authority or rank, master, also used as a title of respect with names or titles of office: 1. master, one who is in command of a given situation 237/2; 2. alone, with names or in phrase **magister artium**, a master of Arts, one holding the highest degree obtainable in the arts faculty, and the prerequisite for entering one of the other faculties 3/14, etc; 3. master, a member of the university holding an MA or higher degree and exercising teaching duties in a college or the university 47/26, etc, especially in the phrase **cancellarius, magistri et scholares** 385/12–13; 4. master, the head of a college 133/17, etc; 5. as a title of respect, used with title of office 45/34, etc; 6. as a title of respect, used with names of craftsmen who have attained the rank of master, shopkeepers, and civic officials 150/35, etc

magistra, -e *n f* mistress, a title of respect used with the names of women, especially wives or widows of men holding the title **magister** 122/1

magistratus, -us *n m literally* the state of being a (academic) master; magistracy 296/14; the occurrence at 315/21 probably represents a play upon both senses

maiestas, -atis *n f* (royal) majesty, a title or form of address for the reigning monarch 236/23, etc

maior, -oris *n m* mayor 24/28, etc

maior, -ius *compar adj* greater (in size, dignity, or worth), elder 147/27, etc; **maior excommunicacio** greater excommunication, the most severe form of excommunication in which the penalty of exclusion from ordinary intercourse with other Christians was added to exclusion from the reception of the sacraments 841/7–8

manceps, -cipis *n m* manciple, a college officer responsible for purchasing provisions 255/30

manus, -us *n f* hand: 1. *literally*, 95/19, etc; 2. *by extension:* **in manibus** in the care (of) 308/33–4m; **per manum** 253/36 or **manus** 43/5, etc, by the agency (of); **in manus** into the keeping (of) 566/32; 3. something written by hand, especially a signature 578/25, etc; 4. *by synedoche*: a person, *especially in idiom* **ad purgandum sexta manu** to undergo compurgation by six witnesses (*see* Introduction p 780) 363/30–1, et al

mappale, -is *n nt* a linen cloth, often a table napkin 55/4

marca, -e *n f* mark, currency denomination equal to 13s 4d 5/5, etc

Marchia, -e *n f* March (name of an earldom) 23/23

marchio, -onis *n m* marquess, a peer ranking next below a duke 578/12

marescalcus, -i *n m* marshall, here **comes marescalcus** earl marshall 23/23–4

martyr, -tiris *n m* martyr, one who dies out of adherence to religious principles; *see* **crastinum, dies, festum**

materia, -e *n f* 1. material, cloth, stuff 113/3; 2. subject-matter 238/30; 3. *legal term* matter, that which is to be tried or proved, such as a statement or an allegation 326/22, et al

matutinus, -a, -um *adj* of or pertaining to morning; *hence* **preces matutine** 364/20 or *f pl as sbst* 29/14, etc, morning prayers, matins, one of the canonical hours making up the divine office of clerics, and one of the two such hours which survived the Reformation, the other being vespers

menestrallus, menestrellus, menstrallus *see* **ministrallus**

Midlesexia, -ae *n f* Middlesex 403/32

miles, -itis *n m* 1. soldier, warrior 240/16, et al; 2. **miles gloriosus** braggart soldier, a stock character in Roman comedy 129/4; *see* p 1205; 3. allusion to Plautus' *Miles Gloriosus* or its title character 94/20, 95/14, 126/20

mimus, -i *n m* in CL, actor of the less savoury sort, and often in later Latin a synonym of 'pantomimus' a performer in pantomime; in AL, usually a generic term for an entertainer, probably a musician of some kind: 1. with specification: *a.* town wait: **mimi huius uille** 35/12, **mimi Cantebrigie** 34/1, etc, **mimi Cantebrigienses** 125/22, etc, **mimi uille Cantebrigie** 39/22, etc, **mimi de Hull** 112/7, **mimi de Calicia** 112/9 or **Calisie** 117/36, **mimi Norwicensis** 217/10; *b.* with a named royal, noble, or other patron, a performer, probably a musician, under his or her patronage 31/18–19, etc; *c.* in conjunction with a specific appositive, a particular kind of musician: **mimi siue fistulatores, mimi seu taboratores, mimi uel tubicine, mimi tibicines** (*see under the appostive*); 2. without specification, possibly used generically; here the exact sense cannot be determined 10/14, etc; **mymus** (*found in abl pl forms* **mymis** *and* **mymys**) 41/15, 70/24

minister, -tri *n m* 1. servant 333/9; 2. *apparently used for its diminutive* **ministrallus** minstrel 63/11, et al, 65/9, et al

ministrallus, -i *n m* minstrel, entertainer,

musician: 1. with specification: *a.* **ministralli uille** town waits 15/23, etc; *b.* with a named royal, noble, or other patron, a performer, probably a musician, under his or her patronage 24/21, etc; 2. without specification, possibly used generically, here the exact sense cannot be determined 4/16, etc; **minestrallus** 4/21, etc; **menestrallus** 3/14, etc; **menstrallus** 10/39, etc; **minstrallus** 10/29, etc; **minstrellus** 328/35 **mynstyrellus** 31/37; **mynystrallus** 6/12;

minor, minus *compar adj* 1. lesser (in size, dignity, or worth) 241/36; **ad minus** at least 133/9; *see also* **bacchalaureus**; 2. younger (of two or more persons of the same name), Jr (with name) 361/15; 3. **quo minus** 399/13, *see* OLD **quominus**

missa, -e *n f* the mass, liturgical celebration of the eucharist 29/14, etc

modius, -i *n m* bushel (dry measure) 151/9

molendarius, -i *n m* miller 41/23

moneta, -e *n f* money, currency 333/4, et al; *see* **legalis**

mora, -e *n f* elapse of time, usually with negative connotation, delay *but here in idiom* **moram facere** used of a place of residence, to stay, remain, live 327/27

Mosaicus, -a, -um *adj* of or pertaining to Moses, the Jewish Law, or Jewish religious or cultic practices 239/38

motus, -us *n m* 1. (bodily) movement 846/8; 2. instigation, prompting 239/36, etc

multociens *adv for* **multo totiens** *qv*

musica, -e *n f* music, primarily instrumental 368/28, etc

musicus, -a, -um *adj* musical 249/18; *m as sbst* musician, used frequently to refer to university waits 201/28, etc; **musitus** (*sbst*) 590/38

mynstyrellus, mynystrallus *see* **ministrallus**

natalis, -e *adj* of or pertaining to birth; by extension, of or pertaining to Christmas: **conuiuium natale** banquet held at the Christmas season 38/29, etc; **ludus natalis** pastime or entertainment held at Christmas time 131/19; *see* **dies, festum**; *nt sg as sbst* (often with **domini**) Christmas, the Christmas season 36/27–8, etc; *see* **festum**

natalitius, -a, -um *adj* of or pertaining to Christmas 142/12; *see* **feria, festum**; *nt pl used as sbst* the Christmas season, Christmas time 391/12

natiuitas, -atis *n f* birth, *hence* **natiuitas Christi** Christmas 330/12; *see* **dies, festum**

neapolitanus, -a, -um *adj* of or pertaining to Naples 113/4; *see* EG **fustian**

nobilis, -e *adj* noble 579/26; *m pl as sbst* noblemen, peers 352/16, etc

Nordouolgius, -a, -um *adj* of or from Norfolk 842/21

Norffolkia, -e *n f* Norfolk 327/31; **Norfolchia** 31/19

Northumbria, -e *n f* Northumberland 75/26, etc

Norwicensis, -is *n f* Norwich 217/10

notarius, -ii *n m* notary, person authorized to draw up and attest to various public and legal documents, thereby giving such documents an authoritative status at law 301/11, etc

notorius, -a, -um *adj* well-known 333/14

nox, -ctis *n f* 1. night, night-time 25/14, etc; 2. (with the name of feast days) the eve of a feast day, so called from the liturgical convention of beginning the observance of a holy day at sunset on the previous day 37/26, etc, but an expression such as **in die epiphanie in nocte** 59/9 does indicate the evening of the day itself rather than its eve

nuncius, -i *n m* messenger, servant 296/30

nundina, -e *n f* fair 267/27, *possibly also used, as in* CL, *in pl with sg sense* 547/22

obiector, -oris *n m* objector, a man who comes forward to lay formal objections against a witness or compurgator in an ecclesiastical court 363/35, et al

obiectrix, -ricis *n f* a female objector 365/1

obiiceo, -icere, -eci, -ectum *v tr* 1. to enter an objection against a witness or statement 364/22, etc; 2. to charge or accuse someone of something 363/28, etc

oblacio, -onis *n f* offering, alms, gift 13/15, etc

obligatorius, -a, -um *adj see* **billa**

obligo, -are, -aui, -atum *v tr here in idiom with* 'se' *or passive* to bind or obligate oneself or to be bound or obligated, either to keep certain conditions or for the compliance of another, under pain of the forfeit of a sum of money 385/12, etc

octonarius, -ii *sbst m* a line of verse containing eight metrical feet; **octonarius trochaius** such a line made up of trochees 119/35

œnopolium, -ii *n nt* wine shop, tavern 267/6

officialis, -is *n m* official, specifically an archdeacon's official, a subordinate officer who supervised legal business in the archdeaconry courts, and often acted as judge in the archdeacon's place 363/20, et al

officiarius, -i *n m* officer, a functionary in the service of a town, court, or household 399/24, 841/14

officium, -ii *n nt* 1. duty, responsibility 205/32, etc; 2. office, position 841/23, 301/17 etc; 3. **officium domini** 363/10, etc, or **ex officio** 308/23, etc, describes a form of proceedings in an ecclesiastical court in which the judge acted on his own responsibility on the basis of information received without formal presentment or promotion; *see also* **diuinus**

onero, -are, -aui, -atum *v tr* 1. to debit someone with an expense (*used with* 'cum' *and abl*) 570/10; 2. to bind someone by an oath, swear someone to an oath (*used with acc of person and simple abl*)

opprobriosus, -a, -um *adj* insulting, taunting 309/2

opus, -eris *n nt* 1. work, labour 95/22, etc; 2. *also in idiom* **opus damascenum** damascene work, term applied to various styles of craftsmanship (in textiles or metal) originating in Damascus, or to examples of these styles 113/9; *see* OED **Damascene** a and sb 2 and MED **damask** n; 3. literary work 237/19

ordinacio, -onis *n f* ordinance, regulation, order 259/36, etc

ordo, -inis *n m* 1. order, progression 133/1; 2. religious order 49/29; *see* **frater**

organum, -i *n nt* organ (musical instrument) 121/14

originale, -is *n nt* original version from which copies are made 301/10, etc

Oxonia, -e *n f* Oxford 67/29, etc

Oxoniensis, -is *sbst m* Oxonian, an inhabitant of Oxford, here especially a member of Oxford University 141/21

palatinus, -a, -um *adj here in idiom* **comes palatinus** count palatine 510/9; *see* EG **Count Palatine**

pallium, -ii *n nt* 1. an archbishop's pall or 2. a cloak 988/13

pandochius, -a, -um common to all, *hence probably equivalent to* **communis** *in idiom* **pandochii zitharii** common harpers, ie, town musicians? 142/29; *see* Latham **pandochium**, and LSJ πάνδοκος.

pannus, -i *n m* cloth, piece of cloth 54/34, etc; **pannus laneus** woollen cloth 71/7, etc; **pannus lineus** linen cloth 55/3; **pannus rudis** coarse cloth 158/12

papa, -e *n m* pope, the bishop of Rome 141/34

papirus, -i *n m* paper 365/4, et al; *also in idiom* **papirus regalis** paper royal, a particular size of paper (20 by 25 in for printing, or 19 by 24 in for writing) 76/8; cf EG **ryall**

parcella, -e *n f* detail, item 38/36, *hence*, a statement or list of items 42/2

parliamentum, -i *n nt* parliament 46/29

parlura, -e *n f* parlour, a small private room intended chiefly to be used for conversation 406/10

parochia, -e *n f* parish, smallest distinct unit of ecclesiastical jurisdiction and Christian ministry, each parish having its own church, priest, wardens, and tithes 7/22, etc

parochianus, -a, -um *adj* of or pertaining to a parish, *hence m or f used as sbst* parishioner, resident of a parish 3/6, etc

particula, -e *n f* a small piece or section, *hence*, **particula uitri**, a pane of glass 156/39

Pascha, -e *n f* Easter, the Easter season 67/13, etc; *see* **festum, quindena, terminum**

patens, -ntis *adj* open; *see* **littera**

patria, -e *n f* 1. homeland, native country 842/21; 2. countryside, the rural district round about a city, town, or village and associated with it 47/12

paupertas, -atis *n f* poverty, here personified as the name of a character in Aristophanes' *Plutus* 127/26

pax, -cis *n f* peace; *in idioms* **pacem custodire** to keep the peace (*used with* 'erga' *and acc*) 385/22–4; **securitas pacis** peace bond 385/25; **turbacio pacis** act of disturbing the peace 4/4

pelliparius, -i *n m* skinner, member of the skinner's guild 5/26

Pembrokia, -e *n f see* **aula**

peno, -are, -aui, -atum *v intr* to suffer punishment 259/31

pensio, -onis *n f* pension, regular payment for services 567/31m

pensionarius, -i *n m* pensioner, a fees-paying undergraduate living in, but not technically a member of the corporation of, a college 567/29

Pentecoste, -es *n f* Pentecost, Whitsunday, the Sunday falling fifty days after Easter 7/15, etc; *see* **festum, vigilia**; **Penticoste** 375/40

penulus, -i *n m* (for CL **poenulus**) a little Carthaginian, here, title of a play by Plautus 157/38, et al

penus, -a, -um *adj* Phoenician, Carthaginian 127/18, etc

peractio, -onis *n f* performance (of a play) 179/10

perendino, -are, -aui, -atum *v intr* 1. to remain (in a place) for a time, visit (cf CL 'perennare') 25/13; 2. **socii perindinantes**, *literally* visiting fellows, apparently the Queens' College idiom for fellow commoners 147/24; *see* EG **fellow commoner**

perquiro, -rere, -siui, -situm *v tr* to issue a summons to appear (used of a judge) 458/39, et al

persa, -e *n m* a Persian, here the title of a comedy by Plautus 150/39

persecutio, -onis *n f* (religious) persecution 842/22

persona, -e *n f* 1. *literally*, dramatic mask, *hence* a role 94/26; 2. person, individual 238/10, etc, *hence* **in (propria) persona sua** in his/her (proper) person 385/21, et al

personalis, -e *adj* personal, in person 388/23, etc; *in idiom* **responsio personalis** reply made in person to charges in an ecclesiastical court 326/21, etc

personaliter *adv* in person, personally 4/3, etc

personatus, -a, -um[1] *adj* wearing a mask, *hence of a play* performed by masked actors 295/29

personatus, -a, -um[2] *pp* filled with noise, spoken loudly 241/29

petaurista, -e *n m* tumbler, acrobat 399/14

Petrus, -i *n m literally*, the name Peter: *used in gen with personal names to indicate affiliation with Peterhouse College* (cf **collegium**) 360/1, 443/5

phanum, -i *n nt for* **fanum** *qv, see also* **Venus**

piceatus, -a, -um *adj* of or pertaining to pitch, pitchy *hence* leaving dirty marks (used metaphorically) 283/5

pietancia, -e *n f* pittance, alms, an offering 84/38, etc

pilius, -ii *n m literally*, a cap, here probably a Canterbury cap, a soft-cornered form of the mortarboard, the ordinary head gear of

a bishop, here worn by a boy-bishop or a crucifer 44/16, etc; **pileus** 81/15

plagiarius, -ii *n m* plagiarist 283/5

plaudite *n indeclinable* the formal ending of a Roman comedy, in which the actors requested the applause of the audience for their efforts, *hence* the end of any play (*from the imp pl of* **plaudo** *qv*) 236/34, etc

Plautus, -i *n m* Titus Maccius Plautus, elder of the two Roman comic writers whose works survive (*c* 254–184 BC); many of his works were popular in the 16th century 93/21, etc

plegius, -ii *n m* guarantor, one who acts as a pledge for another's performance of some task or office, guarantor 210/7, etc

plutus, -i *n m* wealth, here personified; Latin title of Aristophanes' Πλοῦτος 111/21

poeticus, -a, -um *adj* of or pertaining to poetry; *de Arte poetica* a treatise in verse by Horace on poetics, also known as *Epistola ad Pisones* 119/24

pontifex, -icis *n m literally*, members of a college of priests in Rome which oversaw public worship and cultus, here applied to priests of the Old Testament 240/5 *and in phr* **Romanus pontifex** 141/75 to the bishop of Rome, the pope

posicio, -onis *n f* statement or claim made as part of a suit at law 326/21, etc

posterior, -ius *compar adj* 1. later (in time), next (in series): **conuiuium posteriorum** banquet held in honour of graduands of the later of the two spring commencements, held about four weeks after the Ash Wednesday convocation 372/40 (*see also* **cinis**); 2. buttocks (*here sg for more usual pl*): use here involves a pun on the philosophical term 'a posteriori' (*see* OED **a posteriori**) 881/38

potacio, -onis *n f* drink, act of drinking 102/8, et al

potus, -us *n m* drink 61/5, etc; *also in idiom* **potus caritatis** loving cup, apparently the custom of drinking from a common cup which circulated among the members of a community after a community meal 102/7

praelector, -oris *n m* reader 578/24; cf **lector**

praesaga, -ae *n m* prophet 240/15

praetura, -ae *n f* extra or special provisions allotted beyond what was customary 698/14; *see* EG **praetor**

prandium, -ii *n nt* dinner, the second and most elaborate of the three main meals of the day 8/27, etc

precinctum, -i *n nt* precinct, here the area lying within a five-mile radius of Cambridge under the authority of the university and its courts 399/25

preconfessatus, -a, -um *pp* having been stated or claimed earlier 327/4, etc

preconizacio, -onis *n f* formal judicial summons to appear in court or before a judge 386/1, etc

preconizo, -are, -aui, -atum *v tr* to summon (to court), to require (someone) to appear by summons 385/40, etc

predepositus, -a, -um *pp* having been formally stated or deposed before 328/28, etc

prefectus, -i *n m* prefect: 1. title of various senior government officials and military commanders in the Roman Republic and Empire, here used by extension *in idiom* **collegiorum prefecti** heads of colleges 203/5, etc; 2. steward, a person, either a member of college or a college servant, responsible for overseeing and organizing its catering 263/12

prepositus, -i *n m* provost, chief administrative officer of King's College 32/25, etc

presentatio, -onis *n f* presentment, the formal presentation to an ecclesiastical court of the name of an accused person, originally made only by parish churchwardens but later by others such as vicars and other ministers as well 363/26, et al

presento, -are, -aui, -atum *v tr* to present, used of putting on an entertainment 399/17

preses, -idis *n m* president; used as a generic term for the head of any college 141/15; specifically the president of Queens' College 131/25, etc

presidens, -ntis *n m* president: title for the head of Queens' College 120/36, etc; the officer presiding over a chapter meeting of Corpus Christi College 578/24 (*in form* **praesidens**)

prestacio, -onis *n f see* **iuramentum**

prestigia, -e *n f* trick (of a juggler or other entertainer) 399/16

prestigiator, -oris *n m* juggler, conjuror 105/31

pretor, -oris *n m* praetor, a Roman magistrate ranking in importance second only to a consul, here used by extension for the mayor of a town 308/26

preuideo, -are, -di, -sum *v tr* to oversee, provide for, manage (ML sense by attraction to senses of **prouideo** *qv*) 90/8

prex, -cis *n f see* **matutinus**

princeps, -ipis *n m* 1. title of emperor in the early Roman Empire (the Principate), *hence* used with deliberate reference to Caesar Augustus as a title of Queen Elizabeth 238/4, etc; 2. prince, son or son-in-law of reigning monarch 63/13

procancellarius, -ii *n m* the chancellor's deputy; the vice-chancellor 141/23, etc

procurator, -oris *n m* proctor, an officer of the vice-chancellor's court 296/7

professor, -oris *n m* professor: 1. professor, a senior instructor in a given subject 205/24; 2. **sacre theologie professor** (STP) one holding the highest degree in the theology faculty, a doctor of divinity 301/13, etc

promotio, -onis *n f* promotion, the bringing of an accusation against a person in an ecclesiastical court by an officer of the court authorized to do so, such as a proctor 362/34

promotor, -oris *n m* promoter, an officer of the court making promotion 417/37

proportio, -onis *n f* set ratio, agreed upon proportion 501/22

propreses, -idis *n m* vice-president, an officer of Queens' College 147/29, etc

psallo, -ere, -i *v intr literally*, to play a stringed instrument, especially a lyre, by plucking; here it probably simply distinguishes instrumental from vocal music 567/33; cf **cano**

pseudosophia, -e *n f* false wisdom 240/4

puer, -eri *n m* boy: 1. choir-boy 29/23, etc; 2. school-boy 88/10, 361/34; 3. son 239/24; 4. young servant, possibly an apprentice 58/16, 143/19

pugna, -e *n f* fight, *hence* **taurorum pugna, ursorum pugna** bull-baiting, bear-baiting 259/24, etc

pupa, -e *n f originally* doll, here by extension, puppet 399/15

pupillus, -i *n m originally* ward, here by extension, pupil, student 451/21

pur AN *prep used in place of* 'pro' *with vernacular nouns in an otherwise Latin context* 10/21

purgacio, -onis *nf* 1. cleaning 125/36; 2. compurgation; *see* **compurgacio** 369/23

purgo, -are, -aui, -atum *v tr* 1. to clean 130/17; 2. to clear oneself of an accusation by compurgation 363/30, et al

purificacio, -onis *n f* (ritual) purification, here used with reference to the Virgin Mary's purification after the birth of Christ (Lk 2.22–4) or the liturgical comemmoration thereof 28/20, etc; *see* **dies, festum, nox, uigilia**

quadra, -e *n f literally*, a slice, here probably an appetizer, hors d'oeuvre 157/18, etc

quadragesima, -e *n f* Lent 133/11

quaternum, -i *n nt* (from CL 'quaterni,' four each, four apiece) quire: 1. *strictly* a gathering of four sheets folded to produce eight leaves of sixteen pages and hence possibly, like English 'quire,' any gathering of sheets 76/8; 2. booklet formed

of a single quire used for financial records, either the annual record for an entire college 38/37, et al, or the more detailed accounting kept by individual fellows 39/16, etc

queis *archaic dat/abl form of* **qui** *qv*

questionista, -e *n m* questionist, a candidate for the BA degree in his final term, so called from the degree requirement of participating in disputed questions 309/3

quindena, -e *n f literally*, fifteen-day period, but probably two-week period, a fortnight 95/36; *in idiom* **isto die ad xv^{am}** two weeks from today 386/14, et al; *see* **dies**

recens, -ntis *sbst m* freshman, a student in his first year of study for the BA 943, etc

recitacio, -onis *n f* recitation, act of reading aloud in public, *hence*, by extension, performance of a play 158/15, etc

recito, -are, -aui, -atum *v tr* to read out, repeat aloud, recite before an audience, *hence*, of a play, to perform 151/10, etc

recognicio, -onis *n f* recognizance, a pledge or bond, usually made by the principal party and two guarantors, for the performance of a task or condition 279/17m

recreatio, -onis *n f* 1. refreshment, relaxation 4/2; 2. activity tending to provide refreshment; by extension, entertainment 55/25

refeccio, -onis *n f* a meal 90/26, etc

reformatio, -onis *n f* reformation, correction (of an abuse) 321/14m

refractarius, -a, -um *adj* unruly, unrestrained 399/26

regalis, -e *adj* royal 229/30; of or pertaining to King's College 236/30, et al: *see* **collegium, papirus**

regardum, -i *n nt* reward, gratuity, customary payment 29/32, etc; **regarda** 69/30m, etc; **rewardum** 23/4, etc

regina, -e *n f* queen, either a reigning monarch 229/16, etc, or the wife of the king 30/14, etc

reginalis, -e *n f* of or pertaining to a queen; *see* **collegium**

registrarius, -ii *n m* registrary, university official responsible for copying and registering official records, correspondence, and other documents 572/10

registratus, -a, -um *pp* having been registered, ie, copied into an official register 3/20

regius, -a, -um *adj* of or pertaining to a monarch, royal 101/11, etc; of or pertaining to King's College 236/16

regnum, -i *n nt* 1. kingdom 239/15, etc; *in idiom* **ius regni** law of the realm, *hence*, common, as opposed to civil or canon, law 101/35–6; 2. reign 279/18, etc

relicta, -e *n f* widow 610/40, etc

religio, -onis *n f* religion: 1. religious practice, devotion, Christian worship 296/5, etc; 2. Jewish worship 239/38, 240/2; 3. pagan worship 240/26

religiosus, -a, -um *adj* pious, devout 316/18

reliquia, -e *n f* relic; *see* **festum**

remuneracio, -onis *n f* reward, customary payment 14/1, etc

reparacio, -onis *n f* repair, mending 74/11, etc

reparo, -are, -aui, -atum *v tr* to mend, repair, fix 174/38, etc; **reparere** 64/12

repastum, -i *n nt* meal 6/19, etc

reportatio, -onis *n f* a carrying back, removal 145/7

resartio, -onis *n f* repair, mending 156/36; **resercio** 93/21

residens, -ntis *pp* living, residing 364/14; *see* **graduatus**

respectiue *adv* respectively 385/14, et al

respectuo, -are, -aui, -atum *v tr* to bind over (someone) until another court session *used with* 'in' *and acc of time* 409/9

responsio, -onis *n f see* **personalis**

rewardum, -i *n nt see* **regardum**

rex, -gis *n m* 1. king, current or former

monarch 6/36, etc; 2. king, one chosen by a parish or college to oversee festivities at Christmas time or on a saint's day 12/18, etc

rithmus, -i, *n m for* **rhythmus** *qv*

roba, -e *n f* robe, vestment, here of a boy-bishop; it is unclear what vestment is meant, but 54/34–55/5 suggests that **roba** is not synonymous with the rochet (*see* **rocheta**); possibly the same as the 'skarlett Roobe' 79/39 inventoried in 1505–6 50/25, 54/35

rocheta, -e *n f* rochet, a long white vestment, characteristic of bishops and abbots, derived from the alb and worn, like it, beneath the cope or chasuble when celebrating the eucharist; bishops also wear the rochet beneath the chimere (a sleeveless mantle derived from the tabard) as their non-liturgical dress 55/5

rusticus, -i *n m literally*, a countryman, rustic, *hence*, boor, bumpkin; here a reference to a play character or type of character; *see* Endnotes, p 1205 127/25

sabbatum, -i *n nt* sabbath, day of rest, referring either to the Jewish sabbath or Christian Sunday 315/26 et al; *see also* **dies**; **sabbotum** 316/27

sacellum, -i *n nt* chapel 236/16, etc

sacrista, -e *n m* sacrist, one responsible for the communion vessels, plate, and other sacred or valuable objects belonging to a church or other religious institution 189/22

salarium, -ii *n nt* regular payment for services, salary, stipend 10/14, etc

salio, -ire, -iui, -itum *v intr* to 'salt,' to cause (someone) to take part in a salting (*see* p 998) 203/10, etc

Salopia, -e *n f* Shrewsbury 37/16

saltatorius, -a, -um *adj* pertaining to dancing 259/23, et al

salto, -are, -aui, -atum *v intr* to dance 46/21 (*in form* **saltaltibus**), etc

sanccio, -onis *n f* prohibitory regulation, sanction 4/5

sanctus, -a, -um *adj* holy 237/31, etc; *with names as a title* Saint 5/29, etc; *also in pl as sbst* **sancti** saints 6/11, etc

Sarisburia, -e *n f* Salisbury 29/31, etc

Satanas, -e *n m* devil, demon, evil spirit 315/20

scandalosus, -a, -um *adj* discreditable, scandalous 309/2

scandalum, -i *n nt* scandal, discredit 4/6

scannum, -i *n nt for* **scamnum** *qv*

sceletus, -i *n m Latin transliteration of Gk* σκελετός skeleton, part of the title of an antiquarian work by Richard Parker, Σκελετὸς *Cantabrigiensis* 286/8; *see* Endnotes, p 1221.

scena, -e *n f* stage: 1. stage, a platform upon which plays are enacted 95/2; *used metaphorically* 121/4, etc; 2. by extension, scene (of a play or enactment) 241/28, 399/13; 3. used with a general application to all aspects of drama, the stage, the theatre 238/29; 4. possibly scenery 586/37

scenicus, -a, -um *adj* of or pertaining to a **scena** in whatever sense, dramatic 236/10, etc; *see also* **actio, ludus, uestis**

schedula, -e *n f* piece, sheet (of paper) 365/4, et al

schola, -e *n f* school 94/37, etc; **platea** or **uicus sc(h)olarum** School Street, a street which ran along the front of the schools (North School Street) and then turned at a right angle and ran in the direction of Great St Mary's (East School Street); this abrupt change of direction probably explains the use of the plural 841/5

scholaris, -is *sbst m* 1. scholar 244/27; 2. specifically scholar, a student for the BA degree who is on the foundation, ie, a member of a college, *hence*, part of the corporate body of the university, as opposed to a pensioner or a fellow commoner 3/20, etc

scholasticus, -a, -um *adj* of or pertaining to

schools or scholars, scholarly, scholastic 4/8, etc; *hence m pl as sbst* scholar, student 147/16, etc; the word appears to be a synonym of **scholaris**, but the possibility that it was a generic term of wider application may not be dismissed

scissor, -oris *n m* tailor 54/35, etc

scopatio, -onis *n f* sweeping with a broom 175/6

Scotia, -e *n f* Scotland 404/2 et al

scutum, -i *n nt* shield, *here only in pl in idiom* **ludere scutis** apparently the name of a game or sport of some kind 202/38, etc; *see* **scutum** *in Latham and* OLD

secta, -e *n f* (law)suit 206/41

secularis, -e *adj* secular, ie, not religious or ecclesiastical, *hence*, ordinary or common 3/26

secure *adv* safely, securely, *here in idiom* **secure custodiri** to be in safekeeping 389/39–390/1, etc

securitas, -atis *n f* bond, *here in idiom* **securitas pacis** peace bond 385/25

segga, -e *n f* sedge, grass-like marsh plant, here apparently used collectively for turfs cut from beds of sedge 7/15

senior, -ius *compar adj* elder, senior (in rank) 362/35, et al; *m pl as sbst* seniors, either a designation of fellows as senior members of college, or of a group of fellows acting with the head as an executive committee 133/17, etc

septimana, -e *n f* week 7/4, etc; **crastino die ad septimanam** a week from the morrow 385/36, et al; **die veneris proximo ad septimanam** a week from Friday 387/28

sera, -e *n f* lock 180/9; **sera pendens** padlock 214/10

sermo, -onis *n m* sermon 132/25, etc

seruicia, -e *n f see* **ceruisia**

seruus, -i *n m* 1. *referring to the classical period* slave 238/37; 2. *referring to contemporary events* servant 193/29, etc

sigillo, -are, -aui, -atum *v tr* to seal (a document) 404/1, etc

sigillum, -i *n nt* seal (whether of an individual office, or of the Crown) 301/17, etc; **sigillum priuatum** privy seal (of the Crown), here used by extension for a writ issued under the privy seal 394/34

signum, -i *n nt* 1. sign, here a mark used by an illiterate person as a personal mark; in some cases these marks may be initials 298/27, etc; 2. sign, placard; **ad signum ffalconis** at the sign of the Falcon 327/26

Siluanus, -i *n m* Silvanus, Roman god of woods and forests, in whose sacred grove the miser Euclio buries his gold in Plautus' *Aulularia* 238/37

societas, -atis *n f* 1. partnership, association, *hence*, a college viewed as a corporate body 237/5; 2. state of being associated with others, fellowship; use at 295/22 is a pun on these two meanings

socius, -ii *n m* 1. fellow, associate, partner 206/41, etc; 2. fellow (of a college), person holding a degree of MA or higher who is a senior member of the college with teaching or administrative functions 29/21, etc

sodalitium, -ii *n nt literally*, club, confraternity, *hence*, college viewed as a corporate body; the form is an over-correction of CL **sodalicium** 141/14

solennitas, -atis *n f* solemnity, solemn service, usually a choral celebration of the eucharist 590/23

solidus, -i *n m* shilling 133/6, etc

solidus, -a, -um *adj* solid, complete 95/15; **in solidum** in full (of payments) 403/39, etc

sophista, -e *n m* sophister, a student in his second or third year of study for the BA 943, etc

Sophocles, -is *n m* Sophocles, second of the three great Athenian tragedians (496–406 BC) 141/16

Sophocleus, -a, -um *adj* of Sophocles, in the manner of Sophocles 238/5

sortitio, -onis *n f* drawing of lots, lottery, used by the ancients as a method of

allocation as well as a form of divination 321/14: it is unclear what practice is referred to here; *see* Introduction, pp 731–2

sotulare, -is *n nt* shoe 44/16, etc

spectaculum, -i *n nt* spectacle, show, usually unspecified but probably dramatic 4/1, etc

splintra, -e *n f* lath 158/19

statutum, -i *n nt* statute, regulation, law 259/26, etc

staurum, -i *n nt* stock, store, what is on hand at a given time 352/17

stercutius, -a, -um *adj* of or pertaining to Stercutus, the deity supposed to have invented manuring of crops; *ultimately derived from* 'stercus' *dung* 850/21

stipendium, -ii *n nt* wages 214/26, etc

stipulacio, -onis *n f* bond, legal obligation 249/26, etc

subditus, -i *n m* subject (of some person or authority) 333/11

subiectus, -a, -um *adj* subject to 333/11

subscripsio, -onis *n f* act of writing one's name below a statement or other document to indicate agreement, approval, or affirmation 315/17, etc

Suffolcia, -e *n f* Suffolk 43/37, etc

summarius, -a, -um *adj* summary, *in idiom* **via summaria** summary means 332/24

superuenio, -enire, -eni, -entum *v intr* to enter into, come in from outside, visit 7/29, etc

superuisio, -onis *n f* oversight, supervision 96/28, etc

supradictus, -a, -um *pp* said earlier, stated above 29/22

supranominatus, -a, -um *pp* named above 410/32

suprascriptus, -a, -um *pp* written earlier or above 363/41

suprauenio, -enire, -eni, -entum *v tr* to enter into, come into from outside, visit 7/15

surrogatus, -i *n m* surrogate, a judge acting as a deputy for the vice-chancellor or his commissary 326/25, etc

sutor, -oris *n m literally*, one who stitches something together; *unmodified* shoemaker, cobbler 81/17; **sutor uestiarius** tailor 408/27

taberna, -e *n f literally*, a shop, but usually in AL tavern, alehouse, inn 3/24, etc; *see also* **alarius**

taborator, -oris *n m* taborer, one who plays upon a small drum called a tabor 44/39

tactus, -a, -um *pp here in idiom* **tactis sanctis euangeliis** (*in abbreviated form* **tactis &c**) when the holy gospels had been touched, referring to the form of a corporal oath 364/40, etc; *see* **iuramentum**

tapete, -is *n m* woven hanging, tapestry 236/22

taxator, -oris *n m* taxer, an officer of the university authorized to fix rents for student lodging, and regulate the prices of goods for sale and weights and measures used in the town of Cambridge 516/8, et al

Technogamia, -e *n f Latinized form of compound from Gk roots*, a marriage of the crafts or arts, here the title of a play 882/7

tenternayles *see* EG **tainterhookes**

templum, -i *n nt* 1. temple, shrine; it is unclear whether these passages refer solely to Hezechiah's purifying of the Temple at Jerusalem, or also to his destruction of pagan hill-shrines in the countryside 239/37, 240/9; 2. Christian church or chapel 236/20, etc

tempus, -oris *n nt* 1. time, occasion 5/30, etc; 2. period of time 4/3 etc, *hence*, the octave or liturgical season associated with a major festival 13/15, etc; 3. season of the year; **tempus autumnale** autumn 7/14; 4. *in idiom* **pro tempore existenti** for the time being 279/28, etc

tenor, -oris *n m* tenor, tone, slant (of meaning, ie, in a document) 363/3

tentorium, -ii *n nt* frame for a tent or similar structure; scaffold 180/3

Terentius, -ii *n m* Publius Terentius Afer,

Terence, second of the two great extant Roman comedy writers (195 or 185–159 BC); he was born in Carthage, probably of North African descent 84/29, etc; **Therencius** 88/10

terminum, -i *n nt* academic term 316/36, etc

terricidia, -e *n m* turf-cutter 7/15

theatralis, -e *adj* of or pertaining to a **theatrum**, dramatic, theatrical 845/8; **theatrales ludi** stage plays 3/28, etc

theatrius, -ii *n m* one connected with the theatre, *hence*, an actor? 158/25

theatrum, -i *n nt* 1. theatre, place or structure specifically intended for dramatic performance 4/1, 94/18; 2. stage, platform upon which drama is performed 149/34, etc; 3. used with a general application to all aspects of drama, the theatre, the stage 95/21, 238/25m, 295/30

thesaurarius, -ii *n m* treasurer, one of two chief financial officers of a town 253/36

theologia, -e *n f* theology, theological study, divinity 147/25, etc; *see* **bacchalaureus, professor**

Therencius, -ii *see* **Terentius**

thuricremus, -a, -um *adj for* **turicremus** *qv*

tibia, -e *n f* pipe, in CL a pipe having holes for stops and a reed mouthpiece, a reed-pipe, here rendered by English 'wayte pypes'; *see* EG **wayte** n^1 180/25, 207/3, et al

tibicen, -inis *n m* one who plays a reed-pipe, piper; possibly in AL a generic term for one playing a wind instrument rather than one playing an instrument with a reed mouthpiece 38/5, etc; *also in form* **tibicina, -e** *n m* 75/6, etc; **tybicen** 165/2

Tichofeldensis, -e *adj* of or from Tichfield, Hants, seat of Thomas Wriothesley 95/7

toga, -e *n f* 1. robe, here apparently as costuming 64/29, etc; 2. the toga 848/10; *see* OLD **toga**

tollero, -are, -aui, -atum *v tr* allow to occur, tolerate, permit 399/32

torneamentum, -i *n nt* tourney, tournament 399/8

torta, -e *n f* torch, large candle 43/31

tragice *adv* in the manner of a tragedy 238/7

tragicus, -a, -um *adj* of or pertaining to a tragedy 237/14, etc

tragoedia, -ae *n f* tragedy, a serious drama having an unhappy outcome, here probably more specifically either an ancient tragedy or a modern work imitating ancient tragedy at least in form 842/25, 132/30 etc

trepidans, -ntis *prp for* **tripudians**; *see* **tripudio**

trepidians, -ntis *prp for* **tripudians**; *see* **tripudio**

tri-harmonia, -e *n f a nonce-word made up of Greek and Latin elements, apparently* three-part harmony 849/38

tri-Harueyus, -i *n m a nonce-word coined from English and Latin elements* three Harveys, triple Harvey 849/38

Trinitarius, -ii *n m* student of Trinity College 586/39

tripudiator, -oris *n m* dancer, one who dances the **tripudium** 18/21

tripudio, -are, -aui, -atum *v tr* to dance, to dance a **tripudium** 7/21, etc; **trepido** 44/29, etc; **trepudio** 18/12, etc; **tripideo** 25/3; **tripidio** 8/9, etc; **tripido** 19/25, etc; **tripudo** 25/34

tripudium, -ii *n nt* originally ancient Roman ritual dance, here probably used more generally, formal dance 16/12, etc; **tripidium** 17/10

Trynitas, -atis *n f for* **Trinitas**; *see* **collegium**

tuba, -e *n f literally in* CL, a trumpet with a straight tube (cf **cornu** in OLD), used for military signals, as well as in various civilian processions; here probably any straight wind instrument not having a reed mouthpiece 841/16, 619/40

tubicen, -inis *n m* trumpeter, one who plays the **tuba** 330/27, etc; *also in form* **tubicina, -e** *n m* 30/28, etc

tubisonus, -i *n m* trumpeter, one who plays the **tuba** 78/13, etc

tunica, -e *n f* tunic, tabard 189/23; also a vestment for a boy-bishop, tunicle 32/32
tybicen, -inis *n m see* **tibicen**
tympanum, -i *n nt* small drum; possibly bell? 619/41

ualor, -oris *n m* value, worth *found with gen of price or value* 505/22
uenator, -oris *n m* huntsman 264/36
Venus, -eris *n f* Venus, Roman goddess of sexual love and generation: **phanum Veneris**; temple of Venus 190/27; here probably a stage property for a production of Plautus' *Rudens*; **phanum** is an error or over-correction for **fanum** *qv*; *see also* **dies**
uernaculus, -a, -um *adj* vernacular; **lingua vernacula** here, English 582/30
uerritio, -onis *n f literally*, act of sweeping clean with a broom, *hence*, clean, sweep, brush, furbish (used of rooms and clothes) 145/38; **verratio** 158/24
uespera, -e *sbst f* vespers, evensong, one of the two services of the daily divine office which survived the Reformation, the other being matins 29/23
uestiarius, -a, -um *adj* of or pertaining to clothing; *see* **sutor**
uestimentum, -i *n nt* 1. clothing, here usually for players or performers 61/25, etc; 2. (liturgical) vestment 189/23
uestis, -is *n f* clothing, a piece of clothing, (here usually for players or performers) 150/14, etc; **vestis scenica** stage clothing, costume 112/37, etc
uestras, -atis *sbst m* your man 141/18
uestura, -e *n f* clothing, here always used of livery 63/18, etc
uice cancellarius, -ii *n m* vice-chancellor, deputy of the chancellor 203/4, etc; **uice cancellarius** 316/38
uicedominus, -i *n m* vidame, a secular lord holding territory from a bishop and acting for him in secular affairs 512/7
uiceprepositus, -i *n m* vice-provost, administrative officer at King's College, second only to the provost 32/34, etc
uictularius, -ii *n m* victualler, dealer in provisions 571/28
uicus, -i *n m* street; *see* **schola**
uigilancia, -e *n f* alertness, *hence*, watch-keeping 38/7
uigilia, -ae *n f* 1. watch (of the night), *hence by extension*, a period of wakefulness or labour at a time usually spent asleep 237/4, et al; 2. vigil, eve of a liturgical festival: **uigilia Epiphanie** 37/2, etc; **uigilia Nicolai** 105/15 or **Sancti Nicholai** 32/31–2; **uigilia Pentecostes** 45/17; **uigilia Purificacionis** or **Purificacionis beate Marie** 46/1, etc; **uigilia Sancte Katerine** 8/7
uilla, -e *n f* town 13/15, etc
uirga, -ae *n f* 1. rod (used for administering punishment) 361/34; 2. yard, unit of measurement, eg, for cloth 71/7, etc
uirgata, -e *n f* yard, unit of measurement, eg, for cloth 32/31, etc
Virgilianus, -a, -um *adj* of, belonging to, or in the manner of Virgil, a Roman epic and pastoral poet (70–19 BC), author of the *Eclogues, Georgics* and *Aeneid* 237/15
uitrarius, -ii *n m* glazier 145/14, etc
uitrum, -i *n nt* glass 145/14, etc
uncia, -e *n f* ounce, unit of weight 210/7
uniuersitas, -atis *n f* university, here viewed as a physical site 364/13, etc, and as a corporate body composed of its chancellor, masters and scholars 3/24, etc
Vriteslegus, -i *n m* attempt to put the English name Wriothesley into Latin 95/7; *see also* **fabrilegus**

Warwicum, -i *n nt* Warwick 44/36, etc

ystris, -onis *n m see* **histrio**

zelus, -i *n m* eagerness, ardour, zeal 237/30
zitharius, -ii *n m* harper 142/29; *form probably for* 'citharius' *from* 'sitharius'; *see* **cithareda** *and* Latham **cithara**

English Glossary

WILLIAM COOKE / ANNE QUICK

abase *v* humble, humiliate 863/34
abbreuiat *v* to shorten (of time) 589/24
abbridge of *v* deprive of, bar from 646/9
abide *v* 1. await, wait for 396/25, 646/23; **abyde** 397/6; 2. endure, stand; **abide** 852/22; **abyde** 119/28; 3. tarry, remain; **abide** 571/9; **abyde** 404/13, 614/36; **abyding** *prp* 429/36
aboade *n* temporary remaining, stay, sojourn 537/18, etc; **abode** 620/33, 621/12
abortives *n pl* aborted foetuses 885/13
about *prep* (usually with reference to expenses) for, in connection with 224/27, etc; **aboughte** 211/10; **aboute** 211/5, etc; **abowt** 159/18, etc; **abowte** 117/17, etc
abuse *n* 1. ill treatment, violence 382/34; **abvses** *pl* 429/7; 2. malpractice, bad conduct; **abuses** *pl* 139/1, 844/24
abvsed *pp* abused, maltreated 426/29
accident *n* incident, event 587/4
accompt *n* account 532/17, etc; **accompte** 551/39, etc; **accoumpt** 527/16; **accompts** *pl* 560/19, etc
accomptauntes *n pl* accountants 551/37
according *prp* corresponding 587/9
accumpaned *pp* accompanied 298/10
acquittance *n* receipt 560/21
act *n* formal public defence of a thesis by a candidate for a university degree 509/4, etc; **actes** *pl* 537/19; **acts** 244/7, etc; **thact** *art and n* 509/9
acting *prp* being acted 503/9; **actinge** 538/5; *vb n in prep phr* **in actinge** being acted 636/19
acting chamber *n comp* dressing room, room where actors dress themselves for the stage; in some cases, probably a room in which plays were rehearsed 530/20, 695/23; **acting-chamber** 676/32; *see also* **attiringe, tyring chamber**
acting cloathes *n comp pl* stage costumes 688/4–5; **acting cloaths** 695/10; **acting cloths** 679/22
action *n* 1. acting 540/27; 2. gesture 854/23(2)
adiectiue *see* **nowne adiectiue**
adiudged *pp* sentenced, condemned 407/20, etc
administratrix *n* a woman appointed to administer the estate of an intestate 611/6
admitted *pp* accepted, received (into a certain body, as of a certain rank) 443/27, etc
a doe *n* ado: trouble, difficulty 437/1, etc
adoration *n* an act of reverence: probably a profound bow, but possibly a genuflection 682/9
aduauntage *n* profit 550/21; *in phr* **with some liberall aduantage** with the benefit of some (translator's) licence 866/40
aduertysment *n* advice 134/17
aduisedlie *adv* carefully, thoughtfully 119/15
adventure *n in phr* **vpon adventure** chancing, on the chance 625/27
advertise *v* notify, inform 247/11; **aduertise** 136/15; **advertice** 552/25; **aduertised** *pp* 133/37, etc; **aduertized** 303/34; **advertised**

232/12; 291/20; **thaduertisinge** *art and vb n* 346/6

afeard *pp* afraid 643/23

affect *v* 1. be disposed to, be inclined to *pr 3 pl* 856/18; **affectes** *pr 3 sg* 643/28; 2. cherish 625/32

afore tyme *adv phr* previously, at some earlier time 292/18

after *prep* 1. according to 140/1; 2. at the rate of 211/1, etc

afterclappes *n pl* unexpected blows or shocks, coming after the victim has stopped looking out for them 876/37

against *prep* 1. in preparation for 464/27, etc; **agaynst** 129/39, etc; **ayenst** 227/3; 2. (of a specific hour) drawing near, close to: **against** 509/33; 3. in preparation for (the time that); **against** 854/3; 4. with respect to, in regard to, **agaynst** 534/33; 5. (of location) near to; **against** 485/18

agewes *n pl* agues: acute or malarial fevers 340/26

aile *n* ale 166/10

albe *n* a white sleeved ankle length vestment, usually of linen, worn by the clergy and their assistants at the mass until 1552 181/3; **albes** *pl* 144/13, 153/18; **albis** 153/26, 154/4

alderman *n* in most English cities and boroughs, a member of the governing corporation; **aldermen** *pl* 163/34, etc; **aldermens** *poss pl* 166/34

alehouse *n* house where ale is retailed 586/11; **alehowse** 538/19, 597/26; **alehouses** *pl* 599/6; **alehowses** 382/11

alhallos *n comp poss* All Hallows', All Saints' (name of a church) 438/9

a life *adv* dearly 873/23 [OED Alife]

allegacions *n pl* charges made before a legal tribunal 476/23, 481/3

allhallowday *n comp* All Hallows' Day, All Saints' Day (1 November) 107/34

alligted *v pa 3 pl* alighted from 541/40

allocated *pp* (of money) set aside, apportioned 183/15, etc; **allocate** 211/11, 211/17

allowance *n* acceptance (by auditors) as a legitimate expense 282/22

allowed *pp* 1. allotted, granted 167/15, etc; **alowed** 345/33; **alowede** 202/12; **alowyd** 108/12; *this meaning is sometimes difficult to distinguish from* 2. accepted (by auditors) as a legitimate expense 278/37, etc; **allowid** 272/19; **alowed** 134/13, 198/10

All-trades *see* **Iohn of All-trades**

allure *v* tempt, entice 342/1, 348/30

allye *n* alley: a bordered walk or passage 542/7

altar clothe *n comp* frontal, altar cover 153/32, 153/33; **altar clothis** *pl* altar hangings 153/36, etc; **aulter clothes** 123/27; **auter clothes** 181/23

amend *v* repair; **amended** *pp* 390/16; **amendinge** *vb n* 173/8, etc

a menns *n pl* amends, reparation 442/9

amptman *German n* Amtmann: in Germany, the Netherlands, and Scandinavia, a bailiff, steward, magistrate, or other officer in charge of a town, district, or post 512/32 [OED Amtman]

angel(l) *see* **aungell**

annuary *adj* annual 561/18

anoyer *pron* another 128/19; **a noyer** 199/35

answerable *adj* 1. suitable, fitting 544/25; 2. corresponding (to), according (with) 534/39, etc; 3. responsible, liable to be called to account; **ansurable** (**asurable** *erroneously in text*) 480/29

answerer *n* one (usually a degree candidate) who defended a thesis in a formal academic disputation 508/24, etc; **answerers** *poss* 508/26, etc

answering *prp* corresponding to, matching 692/5, 692/9

antick *adj* 1. grotesque, ludicrous 859/23; **anticke** 853/13; **antique worke** *n phr* 'antic work,' grotesque decoration, *here perhaps* embroidery 123/33 [OED Antic, *a* and *sb*]

antient *see* **auncient**

apertaynynge *prp* belonging (to something), in keeping with 233/18; **apperteyninge to** 340/27

apologie *n* vindication, justification 847/21
apparell *n* things requisite for a particular purpose; here probably the vestments, vessels, etc, required for anglican worship 247/22
apparent *adj* clear, obvious 644/31; **apparently** *adv* clearly, obviously 637/8, 667/5
appothocarye *n* apothecary, one who stores, compounds, and sells medicaments of all sorts 440/22; *see also* **poticarie**
appoyntment *n* order, direction 398/16, etc; **appoinctment** 319/11; **appointment** 384/24, etc; **appontment** 494/14; **appoyntement** 548/16, 548/29
appurtenance *n coll* accessories, adjuncts 202/1; **thappurtenaunces** *art and n pl* 234/7
aqua vite *n phr (Latin for 'water of life')* brandy or other highly distilled spirits 185/2
arbour *n* a formal garden, with trees and shrubs trained or pruned into arches to give shade 470/31; **arbor** *attr* 470/26; **therber** *art and n* the arbour 450/18
archduchesse *n* title given to women of the house of Hapsburg; *here* Isabel, daughter of Philip II of Spain, ruler of the Spanish Netherlands (now Belgium) 587/21, 588/5
Arches *n pl* the Court of Arches, the ecclesiastical court of appeal for the province of Canterbury, formerly held at the church of St Mary-le-Bow (or 'of the Arches'), so named from the arches that supported its steeple; **doctor of the...Arches** one entitled to plead in the Court of Arches, here probably a doctor of canon law 243/20, 286/7–8
area *n* that part of a church or other building in which there are no fixed seats 507/38
armer *see* **cote armer**
armes *n pl coat armour: hereditary heraldic* insignia 123/38, etc
arodd *art and n* a rod 409/7
arrante *n* errand, commission 366/5
arras *n* a rich tapestry fabric, in which figures and scenes are woven in colours 233/12, etc
article *n* 1. a distinct charge or count in an accusation or indictment 327/38, etc; **articles** *pl* 298/6, etc; 2. a separate clause or provision of a statute, enactment, or agreement; **article** 611/10, 612/3; **articles** *pl* 537/20, etc
artificers *n pl* artisans, craftsmen 550/39, 551/40
ascends *n pl* kind of temporary seating, set up for special occasions and then taken down again, probably tiered so that those seated behind could see over the heads of those in front 507/36, 507/39 [*OED* Ascence, Ascent 6]
ascent *n* a foot-pace, a platform of one or more steps 682/5
asmoch *pron phr* as much 133/36
a sondre *adv* asunder 139/6
aspides *n pl* asps, venomous serpents 190/36
assaye *v* 1. essay: try 451/2; 2. attack; **assayed** *pp* 477/4
assise *n* assize, periodic session, or sitting, of king's justices in each county for administration of civil and criminal justice 304/25; **assises** *pl* 304/37
assistence *n pl* assistants 137/24; **thassistence** *art and n pl* the assistants 137/10
assver *v* assure 292/37
ast: an abbreviation for some form of 'ash'(?) 501/5
astate *see* **estate**
astewensdaye *n phr* Ash Wednesday 305/9; **aswedendaye** 245/5
attend *v* 1. accompany 860/21; **attended** *v pa 3 sg* 588/9; **attended** *v pa 3 pl* 507/28, etc; **attending** *prp* 508/39; **attend vpon** *v phr* 301/38; **attend vppon** 666/25–6; **attende vpon** 298/22; **attended with** *pp phr* accompanied by 512/1, 512/16; 2. take charge of, look after (something); **attendes** *v pr 3 sg* 450/26; **attended** *v pa 3 sg* 531/25; 3. await, wait for; **attended** *v pa 3 pl* 505/27; 4. wait; **attended** *v pa 3 pl* 447/13

attendance *n* 1. being present, *especially*, in certain places at certain times to perform prescribed duties 593/27, etc; **attendaunce** 272/3; 2. **attendance one** *n and prep* service to 532/33

attiringe *vb n used as adj in phr* **attiringe howse** tiring house, place or room where players dress themselves for the stage 666/34; **attyring chamber** 527/32; *see also* **acting chamber, tyring chamber**

aucthoritie *n* authority 270/6, 270/20; **auctoritie** 342/24; **thauctorite** *art and n* 139/32

auctorisinge *prp* authorizing 342/6

auctors *n poss sg* authors 139/2

auditors *n pl* hearers, audience 486/33, 668/6

aulter clothes, auter clothes *see* **altar clothe**

auncient *adj* 1. ancient: former; **antient** 536/25; 2. old; **auncientest** *superl* 587/32

aungell *n* 1. angel: an English gold coin, valued by 1611 at 11s 431/21, etc; *in phr* **an angell in silver or gould** the value of an angel in silver or gold coin 451/13; 2. the angel coin used as a mock-heraldic device; **angels** *pl* 1243/7

avouch *v* allege 430/34

axioma *n* axiom: logical proposition (whether true or false) 854/11

ayenst *see* **against**

babiste *n in phr* **Iohn babtiste** St John the Baptist: here, a play of that name 221/28

bachelor *n* a university graduate holding the first or junior degree in a particular faculty, whether in the 'inferior' faculty of arts or in the 'higher' faculties of divinity, law, and medicine 450/25, etc; **bacheller** 470/1, 470/2; **bachiler** 297/40; **batchelor** 586/23, etc; **batchelour** 502/19; **baccalaurs** *pl* 503/17, 636/29; **bacchelors** 212/18, etc; **bachelars** 287/36; **bachellers** 434/34; **bachellors** 455/21, 456/39; **bachelors** 455/3, etc; **bachelours** 283/26; **bachilers** 183/26, etc; **batchelors** 519/28, 538/14; **bachelars** *pl poss* 209/13; **bachelor's** 572/16, 572/16m; **batchelors** 354/29; **batchilers** 269/4

backehows *n* bakehouse, building in which bread is made 465/28

backer *n* baker 485/16

backside *n* at Cambridge, the west bank of the river 676/39; **backe syde** *n phr* 445/17, 445/23

badken *see* **bawdkin**

baggage *n* trifles; *here perhaps* small items of stage property (?) 161/36

baite, baited *see* **bayte**

bald *adj* unadorned, destitute of ornament and grace 541/18

balet *n* ballad 1. some kind of secular song, here distinguished from a carol (*see* **carol**) 76/7, 76/8; **balettes** *pl* 76/7(2); 2. a popular song, especially one celebrating or scurrilously attacking persons or institutions; **ballad** 867/31; **ballades** *pl* 542/30; **ballets** 541/18; **ballade poët** *n comp* writer of ballads 857/24; **ballet-makers** *n comp pl* makers or writers of ballads 851/16

bande *n* 1. neck-band, collar 366/28, etc; **band** 536/6; 2. *in phr* **fallinge band** a broad, soft white linen collar, characteristically worn by professional men, surviving in an attenuated form as the 'bands' worn by clergy and the 'tabs' worn by barristers 1243/8–9

banding *vb n* binding or fastening with bands of lead 353/35

banket *n* banquet 106/15

barber *n* barber surgeon, one who does hair-dressing, blood letting, and minor surgery 513/38; **barbar** 430/34; **barbars** *poss* 430/28; **barbers** 436/29, etc; **barbors** 478/17

bare *adj* bare-headed 505/15

bare *v* bear 625/31

barell *see* **thunder barell**

bargraue *n* burgrave (from German 'Burggraf'): the governor of a town or castle 512/9

barr *n* 1. railing 477/6; **barre** 666/19, 666/20; **barrs** *pl* 388/41; 2. ornamental strip of cloth, usually of contrasting colour, sewn on to a garment; **barres** *pl* 169/24, 169/25; 3. a wide horizontal band across a shield (heraldic term; with pun on the sense 'the legal profession') 1243/7

barrier hose *n comp* hose worn for the martial exercise called fighting at the barriers (?) 536/12

barryd *pp* ornamented with bars (*see* **barr**); striped, streaked 170/3

bases *n pl in phr* **a payre of bases** a man's skirt, worn when riding, with or without armour 389/25

bason *n* basin, here probably an alms basin 682/7

batchelor(s), batchelour, batchilers *see* **bachelor**

batt *see* **bricke batt**

battlement *n* an indented parapet at the top of a wall 437/40, 462/31; **batlementes** 477/27; **battellmentes** 444/23, 446/6; **battelmentes** 468/26; **battlementes** 446/8, etc; **battlements** 463/22

baude *n* procuress, go-between 571/1; **bawds** *pl* 859/24

bawdkin *n* baudekin, baldachin: Oriental cloth woven of silk, shot through with gold (or silver) thread, or brocaded; brocade 153/3, etc; **badken** 190/20; **baudkyn** 169/34, etc; **bauydkin** 154/3; **bawdkyn** 182/32, etc; **bawdkyne** 182/27

bayes *n pl* bays: laurel sprigs woven into a garland to be worn by a conqueror or poet 884/28

baylife *n* one charged with public administrative authority in a certain district, *especially*, the chief officer of a hundred; **baylifes** *pl* 396/28, etc; **bayliffes** 646/26

bayly *n* bailiff (*see* **baylife**) 99/33; **baylys** *pl* 99/34

bayte *v* set dogs to bite and worry (an animal, usually one confined for this purpose) for sport 299/21, 302/21; **baite** 301/3, 303/24; **bayt** 700/14; **bayted** *v pa 3 sg* 298/17, **baited** *pp* 572/28, 572/32; **bayted** 298/13, 301/30; *see also* **bearebayting, bull-bayting**

bayters *n pl in phr* **beare or bull bayters** baiters (*see* **bayte**) of bears or bulls 400/1–2

beadle(s) *see* **bedell**

beare *n* 1. bear, here presumably a performing bear led about by a bearward (*see* **beareward**) 661/10; 2. a picture of a bear as the sign of an inn 378/37; 3. beer 617/20

bearebayting *n* form of entertainment in which dogs were set on a bear chained to a stake 298/8, etc; **bearebaightinge** 362/39; **bearebaiting** 301/29, 304/22; **beare bayting** 294/32; 571/17–18; **beare-bayting** 395/40; **beare baytinge** 491/9; **bearbaytings** *pl* 342/35, 357/8; **bearebaytinges** 381/41; *see also* **bayte**

beareward *n* bearward: keeper of a bear, who leads it about 298/23, etc; **bearewarde** 299/8; **beare ward** 298/32; **bearward** 298/17, 298/21; **bereward** 301/34, etc; **bearwards** *poss* 299/25, etc; **berewardes** 302/23, etc; **berewardes** *pl* 394/35; **berwardes** 491/10

beaver *n* bever; a snack or small repast between meals 287/36, 305/22

Beckettes Day *n phr* feast of St Thomas Becket, 29 December 199/21

bedell *n* a university officer employed to carry the messages and execute the orders of the chief authorities, particularly the vice-chancellor and the proctors 232/19, etc; **beadle** 507/29; **bedill** 301/38, 302/9; **bedyll** 298/31, etc; **bedelles** *poss* 681/29; **beadles** *pl* 292/29, 507/31; **bedelles** 198/34; **bedells** 307/16; **bedels** 199/8, etc; **bedilles** 256/27; **bedles** 199/15, etc; **bedlis** 506/11; **beedles** 317/35; **bedels** *pl poss* 232/29, 663/33; **bedles** 616/1

bedes *n pl* beds 609/35

beesoms *n pl* besoms, brooms 500/19

befoyre *prep* before 175/33

be gane *v pa 3 sg* began 463/3; **be gann** 433/4
behalfe *n in phr* **in the behalfe of** in the interest of, as the representative of 412/25, etc; **in the behalf of** 858/17; **in the vniuersities behalfe** as spokesman/men for the university 288/36, 292/22; **on my bihaulf** in my name 140/4; **in that behalfe** in that matter, on that account 119/39, etc; **in that behalff** 140/36–7
behaviour *n in prep phr* **for his good behavior** to ensure his good conduct 492/16
beholding *quasi-prp* beholden, obliged, indebted 573/26, 863/36; **behouldinge** 551/2
beleife *n* belief; *in phr* **to his beleife** as he believed, as best he could remember 430/33
belfraye *n* belfry: the ground floor of a church tower, where ringers stood to ring the bells; sometimes also used as a schoolroom 997/25
beller *n* one who cuts rushes, sedge, etc, for a living (?) 500/22 [OED Bill *sb*[1] 4]
Bench *see* **Iustice** *and* **Kings bench**
berd *n* beard 162/23, etc; **berde** 128/3, 171/20; **berdes** *pl* 127/37, etc
bereward(es) *see* **beareward**
beseeminge *prp* becoming, befitting 347/3
bestowed *pp* 1. spent (on or for something) 275/32; **be stawed** 159/29; **bestowed of** *pp phr* 148/35; **bestowed on** 177/18; **bestowed vpon** 187/34; **bestowed for** 194/23; 2. used, employed: **bestowed** *pp* 188/5; 3. given (sometimes not easily distinguishable from sense 1): **bestowed amongst** *pp phr* 199/16; **bestowed on** 284/27, etc; 4. quartered, lodged 348/27
betake *v refl* make one's way, resort 682/22; **betook** *pa 3 pl* 377/22
Bibleclarks *n pl* a class of students (originally poor) who in return for their room and board read lessons in their college chapels and said grace at meals in hall; **Bibleclarks** *poss* 691/19
bihaulf *see* **behalfe**
bill *n* 1. poster, written or printed advertisement 340/35; 2. *in phr* **bill of complaint** a written statement of a case; a pleading by plaintiff or defendant 303/35; **byll of complaynt** 424/34
bill *n* bell 560/24
billiment *see* **byliment**
binde *see* **bynde**
binding-ieece *n comp pl* binding joists, joists holding (a stage) together 689/38; *see* **ieece**
birdes *see* **byrdes**
blake ffreres *n phr pl* Black Friars, the Friars Preachers, a mendicant order also known as the Dominican or Jacobin friars 80/26
blamefull *adj* blamable, reprehensible 859/37
blamewordye *adj* blameworthy, culpable 135/5
blasoninge *vb n* description of a coat of arms in proper heraldic language 552/26, 1243/2
blast *n* the blowing of a trumpet or other wind instrument 233/36, 628/14
board *n coll* timber cut into boards 352/30; 500/27; **boorde** 132/9; **borde** 132/4, etc; **board** *adj* made of boards 690/32; **board raile** a fence or railing made of boards nailed horizontally rather than uprights 689/14, etc; **board railes** *pl* 690/34
board-wages *n comp pl* money paid to servants or employees intended to cover the cost of their meals 677/2
bockram *see* **buckeram**
bodie *n* 1. *in phr* **ouer bodi** bodice, that part of a garment which covers the body above the waist, or a separate woman's garment covering the upper body 126/32; **ouer bodie** 170/1; **nether bodies** lower bodice, *here apparently* the skirts of a coat 160/39; 2. the nave of a church (as against the chancel); **bodye** 234/3; or the floor of a hall (as against the dais) 542/12
bokeram(s), bokram *see* **buckeram**
bokes *n pl* prompt books; **holde bokes** *v phr* to act as theatrical prompters; *here probably* to act formally as prompters

230/31; **hold...books** 231/24 [*OED* Book *sb* 18]

bolsterd *v pa 3 pl* padded, stuffed with padding 849/22

bolsters *n pl* pads, padding used in or under garments to produce stiff, distended shapes about belly, shoulders, etc 196/17; **bowlstarres** 127/22

bonne grace *n* bongrace, a piece of cloth, usually dark and with a stiffened lining, hanging from the back of a French hood (*see* **French hoode**); or worn separately, with one end forming a straight brim over the forehead, as a sunshade 843/14

booke *n* a book of music, for learning to play an instrument or playing a part 1022/31; **bookes** *pl* 1021/20

books *see* **bokes**

boon *adj* jolly, convivial 851/16

boorde *see* **board**

boordes *n pl* boards; *in phr* **paper burdes** pasteboard book- or pamphlet-covers; sheets of pasteboard 180/16–17; **paper boordes median** such covers or sheets of medium size, ie, suiting paper of medium size (the size between royal and demy) 180/18; **ryall boordes** such covers or sheets of royal size, ie, suiting paper of royal size 180/19

borde *see* **board**

border *n* a strip of embroidered or figured stuff 843/1; **borders** *pl* 123/30

botes *n pl in phr* **botes full** boats-full, boatloads (as a measure) 224/16

botmen *n pl* boatmen, ferrymen 80/27

bottleman *n comp* a servant or official who has charge of bottles 533/22

bottom *n* the small object or core around which a ball of thread or yarn is wound 162/30

bound, bounde(n) *see* **bynde**

bout *prep in phr* **at bout** at about: near to, in the vicinity of (?), or error for 'about' (?) 448/28

bowlstarres *see* **bolsters**

bownd, bownden *see* **bynde**

bowser *n* bursar, treasurer 221/2, etc; **bowcer** 122/35; **bowcers** *pl* 147/37; **bowsers** 218/32, etc

boye *n* servant, employee; when used with trade names, perhaps an apprentice 213/7, 407/40, etc; **boyes** *pl* 328/1, etc; **boys** 328/8

bragyed *v pa 3 sg* bragged, boasted 299/19

branch *pp adj* figured, embroidered (of cloth) 181/23; **branched** 146/35; **branshid** 153/36; **branshitte** 153/29; **branch-sattin** *n phr* figured satin 685/3

braved *v pa 3 sg* issued a challenge 434/24

breches *n pl* 1. breeches: short trousers which varied in shape and length in the 16th and 17th centuries, but were nearly always worn over stockings and never came much below the knee 197/16, 197/18; **breaches** 378/39; **bretches** 219/41; 2. *fig*, with allusion to the well-known farce, *Gammer Gurton's Needle*; **breeches** 846/33; **breechs** 846/36

breefes *n pl* abstracts, summaries 341/17

breste *n* a garment or piece of armour covering the breast, here perhaps one designed to suggest a Fury (*see* **Fury**) or other avenging spirit 172/6

brestith *v pr 3 sg* bursts, breaks 135/38

bretches *see* **breches**

brethren *n pl* 1. fellow members of the town's governing corporation 377/29, etc; **bretheren** 277/9; **bretherne** 339/29; **brotherne** 115/8; 2. fellow-students; **bretheren** 387/32

bricke batt *n comp* a piece of a brick; here, one used as a missile 434/16, 441/27

bridges, briges *see* **satten of bridges**

brig *n* the 'Great Bridge' of Cambridge 485/27

brode *adj* 1. broad, wide 169/24, 169/25; 2. (of sleeves) full: perhaps trunk or farthingale sleeves 127/23; 3. *in phr* **brode hat** a broad-brimmed hat (?) 197/19; **brood...hatt** 162/5; 4. *in phr* **broad seale of England** the Great Seal of State, used for

the most important official documents 297/20

broken *pp* 1. damaged 843/26; 2. in the inventory of vestments from which these examples come, 'broken' and 'broken at plays,' when used of garments, seem to mean 'remade for use in plays,' but perhaps in some cases 'damaged, torn at plays' is meant; **broken** 152/38, 153/13; **brokene** 153/9; **brokin** 153/16, 153/19, 153/26

brokyng *pp* broken 113/26

brotherne *see* **brethren**

broyer *n* brother 536/13

bruer *n* brewer 485/4

bryde cake *n comp* wedding cake; here, a property in a production of Plautus' *Aulularia* 226/5

bryges *see* **satten of bridges**

buckeram *n* buckram: a coarse linen or cotton textile 161/32, etc; **bockram** 220/1; **bokeram** 127/28, etc; **bokerams** 180/38; **bokram** 161/9; **buckaram** 170/8; **buckram** 294/11; **buckrom** 444/9

Buffianisme *n* (*nonce-word*) buffoonery 849/21

buffons *n pl* buffoons: comic actors, clowns 859/24

bull bayters *n comp pl* bull-baiters: those who set dogs on a chained or tied bull 400/2

bull-bayting *n comp* a form of entertainment in which dogs were set on a chained or tied bull 395/40, etc; **bulbaytings** *pl* 342/35; **bullbaytinges** 381/41; **bull baytings** 357/7–8; *see also* **bayte**

bullion *adj in n phr* **bullion paire** a pair of trunk-hose 536/10–11

bulringe *n comp* bull ring: the place where bulls were baited (*see* **bayte**) 395/9, etc; **bullring** 409/2; **bullringe** 407/21, 457/6

bumbard *n* a low shawm (a musical instrument of the woodwind family) 216/15

burdes *see* **boordes**

burges *see* **satten of bridges**

burgesses *n pl* citizens, freemen of a borough 382/13, 382/31

burnt *adj in n phr* **burnt wine** mulled or scalded wine (?) 633/34, 679/1; **burnt wyne** 489/30

buskins *n pl* boots, usually of a soft material and reaching no higher than the knee, worn especially for riding 501/8

busthion *n* bustian: a coarse fustian (*see* **fustian**) 170/10, etc; **buystan** 153/15; **busthions** *pl* 170/12

buterflies *n pl* painted or embroidered representations of butterflies 153/2; **butterflys** 153/4

butler *n* an official who has charge of the wine cellar and dispenses drink; in some Cambridge colleges, butlers seem to have had broader responsibilities, such as book-keeping and making payments in connection with entertainments 560/3, 630/3, etc; **buttler** 446/16m; **butlers** *pl* 257/5

buttes *see* **sackbutt**

buttry *n* buttery: in Cambridge colleges, the place where food and drink are kept and dispensed 450/26; **buttre** 128/4, 128/5; **buttrey** 845/28; **buttryes** *pl* 218/22

buystan *see* **busthion**

by *adv* nearby, close at hand, present 329/9, etc; **bye** 408/6; *in phr* **hard by** *see* **hard**; **by** *prep* (of agent) by, by means of (usually, with a past participle understood, as in '(authorized) by,' '(signed) by') 334/42, 529/16m, etc

byliment *n* biliment: a decorative border added to the front of the French hood (*see* **French hoode**), or worn separately, as a head ornament 186/20; **billiment** 160/9; **byllymentes** *pl* 183/1 [*see* Cunnington, *16th Century*]

byll *n* bill: a tool and weapon consisting of a blade attached to a long shaft; usually and properly, one with a simple curved blade, but also applied to halberds and other long-handled cutting weapons; **bylles** *pl* 200/24

byll of complaynt *see* **bill**

bynde *v* oblige, lay under an obligation (to keep the peace, pay a specific sum, etc) 669/22; **bynd** 270/40; **binde...in** *v phr* 611/11; **bounde** *v pa 3 sg* 570/39; **bound** *pp* 613/5, etc; **bounde** 669/42; **bounden** 247/5, etc; **bownd** 134/26, etc; **bownden** 290/31, 304/6

byrdes *n pl* birds embroidered or otherwise worked on cloth, for ornament 123/31, etc; **birdes** 160/10

caalles *see* **caule**

cage *n* here probably a cage or enclosure in which a bull was confined 593/24

calles *see* **caule**

callico *n* a costly fabric of cotton or cotton and linen, imported from the East and coloured red, blue, green, or yellow 673/2, 673/24

canabye *n* canopy 224/31

candell *n coll* a quantity of candles 166/4, 255/29; **candle** 187/4

Candlemas *n* Candlemas, the feast of the Purification of the Virgin Mary and of the Presentation of Christ in the Temple (2 February) 167/34, etc; **Candellmas** 257/41; **Candelmas** 169/11, etc; **Candlemesse** 184/3, 188/3; **Candlemisse** 548/22; **Candlmas** 697/15

canon residentiary *n phr* resident canon, one of a body of ecclesiastical dignitaries attached to a cathedral church; **canon residentiarys** *poss* 862/30

cape *n* cape, shoulder cape: *here usually* an outer piece attached to a cloak or gown at the neck and hanging loose over the shoulders (where this form occurs, it is sometimes difficult to distinguish the sense 'cape' from the sense 'cap'; *see also* **capp**) 160/20, 169/22, 196/20, 219/3, etc

capp *n* cap, a kind of headgear generally distinguished from a hat by being made of soft material and, in this period, by having a very short brim or no brim; a bonnet 162/11, 190/1, 294/16(2), etc; **cap** 294/20; **cape** 190/23; **cappe** 127/20, etc; **cappes** *pl* 124/23, etc; **capps** 170/37, etc; **caps** 146/36, etc; **cap coptank** *see* **copyntank**; **flatt capp** a small, round, very flat hat with a narrow brim, worn perched on the top of the head, by the 1570s worn by citizens and apprentices only 467/23; **fowrcornar cappes** *pl* square caps presumably of the shape worn by graduates and foundation scholars in the university 162/16; **fowrcorned cappes** 162/12; **iiij cornerd capes** 197/20; **long cappe** a copotain hat (?) (*see* **copyntank**) 171/38; **night capp** nightcap: a cap, plain or ornamental, worn both casually at home and in bed; sometimes, an undercap 162/23; **nyght cappe** 171/28, 183/2; **nyghtcapps** 171/26, etc; **round capp** cap with shallow crown and close, vertically upturned brim; in the universities, round caps with flat brims were worn by undergraduates who were not foundation scholars 473/21; **rownd capp** 474/11; **rownde capp** 461/27; **square capp** the cap worn, in the universities, by graduates and foundation scholars, the ancestor of the modern mortarboard 467/18; **steele cap** a steel coif, characteristically worn by watchmen 440/17, etc; **steple capp** a copotain (*see* **copyntank**) hat, a hat with a high conical crown 162/10, 162/13, 162/17; *see also* **hatt with v steples**; **topped capp** a steeple or copotain (*see* **copyntank**) hat (?) 162/19

capper *n* maker of caps 487/15

carawys *n pl* sweetmeats or confections containing caraway seeds 150/30

carele *n* a ring (?); a chain (?); a pillow (?) 220/19 [*see* *OED* Carol *sb* 4; *MED* carole *n* 2, carelle]

carnation *adj* flesh-coloured 536/11, 536/15, 123/20

carol *n* a song of a particular kind, originating in England, and having set stanzas which alternate with a burden; the earliest carols, which commemorate Christmas and the

lesser feasts of the Christmas season, were probably used as extra-liturgical Christmas processional hymns; later, carols were sung at other semi-religious public ceremonies 76/6; **carols** *pl* 76/6

carred *pp* carried 417/40; **carring** *vb n* 373/39

carriage *n* carriage: hauling, transport 352/30, etc; **cariadge** 288/6; **cariage** 288/3, etc; **carrage** 122/17; **carridge** 527/22; **carrige** 527/24; **caryage** 148/32

carried *v pa 3 sg* conducted, escorted 637/22

carrier *n* bearer (of a message, parcel, etc); one who conveys goods and parcels for hire 571/32; **carier** 536/5

carsey *n used as adj* kersey: a double-twilled say (*see* **saie**), coarse or fine, and variously coloured 433/19, etc; **kersey** *n* 32/31

cartrope *n attr (?)* a cart rope, a rope for a cart [*MED* cart *n* 8(b)]; *here presumably with sense* as strong, as thick as a cart rope 857/22

case *n* brace, pair 848/37

casementes *n pl* casement windows 224/20

cassoke *n* a loose, beltless overgarment of varying length, worn in the 16th and 17th centuries by persons of both sexes and various occupations 169/33, etc; **cassocke** 169/24, 190/19; **cassockes** *pl* 182/24, etc; **cassokes** 182/25, etc; **kassokes** 182/18

castelles *n pl* castles embroidered or otherwise worked on cloth, for ornament 169/29

cast-suites *n phr pl* cast-off suits 856/28

cathegoricke *adj* categorical, unqualified 854/9

caudle *n* a warm drink consisting of thin gruel, mixed with wine or ale, sweetened and spiced 990/18, 998/5, 998/7; **cawdelles** *pl* 990/17

cauell *n* cavil, quibbling 614/35

caule *n* caul: a close-fitting round cap worn low on the back of the head, usually made of ornamental thread or embroidered fabric and often richly decorated, worn by men as undercap, worn by women as undercap or alone 171/10; **caalles** *pl* 160/15; **calles** 123/21m (?); **caules** 171/8, 171/11; **caulles** 171/9; **cawlles** 172/16; **cawlys** 181/19

cavillatious *adj* (of argument, etc) quibbling, tricky 134/15

centaure *n* a painted image or model of a centaur 500/21

cewmfettes *n pl* comfits: sweetmeats, candies 67/31

chalder *n* chaldron: a dry measure, equal to 36 bushels when used of coal 519/41; **chalderne** *pl* 530/20

chamber of presence *n phr* reception room 552/2

chamberfellow *n comp* room-mate 858/18

chamberlain *n* 1. a chamber attendant of a lord or king; **chamberlayne** 513/23; 2. 'Lord Chamberlain': Lord Chamberlain of the Household, one of the chief officers of the royal household; **Lord Chamberlain** 639/26–7; **Lorde Chamberleyne** 234/14–15; **Lord Chamberlains** *poss* 593/39; **Lord Chamberlyns** 355/6; 3. an attendant at an inn, in charge of the bedchambers; **chamberlin** 329/11; **chamberlyn** 334/16; **chamberlyne** 333/33

chamlet *n* a beautiful and costly Eastern fabric of uncertain composition; the later imitation chamlets included various mixes of hair, wool, silk and cotton 129/39

chancellor(s), chancellour(s), chancelor(es), chancelour *see* **chauncellor**

chandler *n* one whose trade it is to make or sell candles 165/26; **chandelor** 249/24; *see also* **wax chaundler**

chanell *n* channel: the watercourse in a street or by a roadway 449/17, 449/28; **channell** 477/6; *see also* **kenell**

changeable *adj* (of fabric) 'shot,' showing different colours under different aspects 123/10, 181/16, 219/24; **chaungeable** 124/3; **changeable** *adj used as n* 181/25; **chawngeable** 127/6

chapelen *n* chaplain 134/35

charefully *adv* carefully 537/8
chariate *n* chariot 211/21
chauncellor *n* chancellor: the titular head of the university 395/32, etc; **chancellor** 231/23, etc; **chancellour** 356/14, etc; **chancelor** 303/36, etc; **chancelour** 643/26; **chaunceler**139/35, 291/8; **chauncelir** 94/1; **chauncelor** 230/14; **chauncelore** 230/29; **chauncelour** 622/16; **chavncler** 291/12; **chawncellor** 140/21; **chancellors** *poss* 602/31, etc; **chancellours** 606/9; **chancelores** 616/17; **chauncelours** 632/24
chaungeable, chawngeable *see* **changeable**
chayer *n* 1. chair 198/22; 2. as seat of authority (with reference to Mt 23.2) 875/37
cheif *adv* chiefly 868/36
cheiste *see* **chiste**
cheker *adj* chequered, of chequered pattern 113/8, 146/22, 146/23; **checker work** *n phr* a chequered pattern 161/3; **chekker work** 160/25
chenes *n pl* chains: here, the ornamental chains worn by the waits as a badge of office 210/6
Childermase Day *n phr* Childermas, the feast of the Holy Innocents (28 December), commemorating the slaughter of the children by Herod 202/20
chiste *n* chest 220/2m; **cheiste** 222/11, etc; **chistes** *pl* 154/12
chlyster *n* clyster: enema, medicinal liquid administered through the rectum 639/31
Christenmas *n* Christmas 165/24, etc; **Chirstenmas** 845/28; **Christenmasse** 208/40; **Christianmesse** 188/7, etc; **Christinmas** 202/12, etc; **Christynmas** 159/9, etc; **Christomas** 187/2, etc; **Christomass** 187/36m; **Chrystenmas** 116/3; **Chrystynmas** 117/17, etc; **Chrystynmes** 117/10; **Christenmas eaven** *n phr* Christmas Eve: the evening, and hence the day, before Christmas Day 287/15
citron *n* cittern: a popular stringed instrument of the Middle Ages and Renaissance, always played by plucking with a quill plectrum; **citrons** *pl* 694/8
clark of ye kitchen *n phr* household officer in charge of the kitchen (?) 513/37
clergie *n attr* belonging to the clergy, clerical 859/23
clerum *n* a Latin sermon, preached on certain occasions at the university 561/16; **sermon ad clerum** *n phr* 230/15, 232/34
clinquant *n* a glittering, tinselled, or spangled fabric 536/14
clip *v* to diminish the weight, and hence the value, of coins, by paring the edges; **clipped** *pa 3 sg* 875/26
cloaths *n pl* clothes 695/10
clobbe *n* club 191/4; **cloobs** *pl* 462/19
cloke *n* 1. cloak: an over-garment of varying style and length, hooded or hoodless, sometimes having sleeves 126/23, etc; **cloak** 679/15(2), etc; **clok** 127/10, 294/11; **clooke** 146/26; **kloke** 197/2; **cloaks** *pl* 510/2; **clokes** 124/17, etc; **clookes** 454/29; 2. Spanish cloak: a full, short cloak having a deep, pointed hood, usually ornamental; **Spanish cloke** 147/8, 147/9; **clocke Spanishe fasshion** 219/5; **clockes Spanishe fassion** *pl* 219/1; 3. *fig* as symbols of non-academic and non-professional wear; **cloaks** *pl* 863/34
close *n pl* clothes 118/37
close *pp* closed 219/26
close *n* an enclosed field or yard 505/27
closet *n* a small room for privacy or retirement 233/18
cloth *n* when used without qualification, woollen cloth of a kind suitable for wearing apparel, usually of a plain weave 160/17, 171/2, etc; **clothe** 87/24, etc; **clothes** *pl (but sg in sense)* 123/15, 196/29; 2. qualified uses: **cloth of gold** a cloth woven with gold wire or flat strips of the metal or both; usually woven of silk and gold, but occasionally of gold only 182/29, 843/13; **clothe of gold** 169/23, etc; **cloth**

of state a cloth spread over a throne or other seat of dignity; a canopy 234/6; **cloth of arras** *see* **arras**

clothes *n pl* cloths 262/1, 843/1

cloths *n pl* clothes 679/22

clowt *n* a cloth, a piece of cloth 160/6; **clowte** 124/10

clubb man *n comp* a man armed with a club 446/18; **clubbmen** *pl* 442/14, etc; **clubb men** 442/23; **clubmen** 463/29, 477/18

clubcaryer *n* someone carrying a club; **clubcaryers** *pl* 471/37

coalerake(s) *see* **colerake**

coat, coate(s) *see* **cote**

cobweb lawne *n phr* a very fine linen textile **cobweb lawnes** *pl* 501/6

cockfighting *n* 1. a fight between cocks, especially a match in which cocks, usually armed with long steel spurs, are set to fight each other 660/26; 2. arranging, 'putting on' a cockfight; **cockfighting** *vb n* 402/37

cockpit *n* a pit or enclosed area in which game-cocks are set to fight for sport; a place constructed for cockfighting; **cockpits** *pl* 381/41

codshead *see* **qui quæ codshead**

cofer *n* a box, chest; especially a strong box in which money or valuables are kept 128/5, etc; **cofers** *pl* 159/36, 198/2

coif *n* 1. a close-fitting cap, covering the ears and generally tied under the chin; the coif was worn by both men and women, usually as an undercap; **coffe** 170/20; **coyffe** 182/27; **coifes** *pl* 147/11; **coifs** 146/38; **quayffes** 201/35; 2. a similar cap, as part of the distinctive professional dress of lawyers; **coyfe** 1243/8

coitte *see* **cote**

colerake *n comp* a tool used for raking the cinders or ashes out of an open fireplace 434/6, etc; **coalerake** 462/19; **coale rakes** *pl* 482/23–4; **cole rakes** 437/37

collachrymate *adj* mingled with tears, accompanied with weeping 849/27

collect *n* a comparatively short and condensed prayer, dealing with a single subject and usually appointed for a particular occasion 506/17, 506/21

coller *n* collar: here, an ornamental chain worn around the neck as a badge of office; **colers** *pl* 74/12; **collers** 172/35, etc

coller *n* choler, ie, irascibility 867/36

collier *n* coal dealer 405/31

collor *n* colour, pretext 276/40

comissary *n* commissary: a judge presiding over a university court as deputy of the vice-chancellor; the commissary's court exercised jurisdiction over privileged persons (including those not actually members of the university) under the degree of MA 561/27m, etc; **comissarye** 681/10; **comissarys** *poss* 594/13

commendacions *n pl* greetings, respects, compliments 134/34, etc; **commendations** 134/5, etc

commens *see* **commons**

commenst *pp* taken a degree 851/24

commission *n* 1. instruction, command 276/38; 2. warrant conferring authority of a specified kind 646/37, 647/5; 3. **in commission** *prep phr* having the office of justice of the peace 292/6–7; 4. a body of persons charged with some specified function 321/1, 324/26m

commodie *n* 1. comedy, comic play 351/5, etc; **commody** 464/27; **commodye** 211/14, etc; **commoedie** 539/24; **comodie** 373/27, etc; **comody** 620/32; **comodye** 372/27, etc; **comoedie** 280/30, etc; **comœdy** 523/25, etc; **comœdye** 287/36; **commides** *pl* 490/3; **commodeys** 311/11; **commodies** 232/34, etc; **commodyes** 366/10, etc; **comodies** 374/22, etc; **comodyes** 502/12, etc; **comoedies** 247/18, etc; **comoedyes** 666/18

commodite *n* opportunity, occasion 134/35

commoner(s) *see* **fellow commoner**

commones *n pl* 1. commons, rations: at Oxford and Cambridge, a definite portion of victuals supplied from the college buttery or kitchen, at a regular charge

149/3, 634/13; **comons** 531/3, 531/7; 2. **booke of commons** *n phr* the book in which were entered the names of the members of a college and the account of their rations (now usually called the buttery book) 282/23, 282/25–6; 3. **fellowes commons** *n phr pl* the rations served to fellows of a college; *in phr* **in the felowes commens** (applied to undergraduates) allowed the same rations as the fellows, having the status of a fellow commoner (*see* **fellow commoner**) 271/14; **vnder the fellowes commons** not allowed fellows' rations, not ranking as a fellow commoner 271/24

company *n* a body of persons combined or incorporated for some common object, here especially: 1. the fellows of a college 137/17, etc; **companie** 278/37, etc; **companye** 134/13, etc; **compeny** 321/1; **companyes** *pl* 136/26, etc; 2. a party of players or band of musicians; **companie** 283/14, etc; **company** 199/9, etc; **companye** 198/35, etc; **compeny** 92/23, 92/29; **cumpany** 329/8, etc; **cumpanye** 328/11, etc; 3. an assemblage of persons, especially one accompanying some person of importance as attendants or retainers; **compaignie** 177/24, 178/20; **companie** 463/1, etc; **company** 233/30, etc; **companye** 232/30, etc; **cumpanye** 470/30; **companies** *pl* 342/32; **companyes** 199/22

compassionated *pp* regarded or treated with compassion 639/27

compt *n* count, as a title, here applied to the noblemen in attendance on Prince Charles and the count palatine, perhaps as a translation of the German title 'Graf' 511/39, etc

compurgator *n* in canon law, a witness who supports the oath of an accused person with his own oath, either swearing to the other's credibility when he purges himself by oath, or swearing to his innocence or orthodoxy, so as to clear him of a charge; **compurgators** *pl* 364/33

conceyted *pp* having wit or intelligence of a specified kind; *in pp phr* **conceyted with Iestes** able to make jokes, witty 412/30

condicion *n* 1. status, estate, rank 339/34, etc; 2. in a legal instrument, a provision on which its legal force or effect is made to depend 404/6, 614/29

condigne *adj* fitting, appropriate 666/1

conduyte *n* conduit: here, a watercourse in a street 425/22

cone *n* cony, rabbit 127/37

confession *n* creed 682/11

confest *pp* confessed 475/13, etc

confuter *n* one who confutes, convicts of error 859/33

congies *n pl (sg in sense?)* a bow, inclination 505/4

congregation *n* a meeting of the senate of Cambridge University to transact university business, such as the conferment of degrees 356/5, etc; **congregacion** 507/21, etc

connive *v in phr* **connive vnto** wink at, look indulgently at (some offender) 626/6; **connive at** 856/11

consistorye *n* court meeting under a bishop or his deputy, here applied to a court meeting under the vice-chancellor or his deputy 379/2, 492/6

constable *n* 1. an officer of a parish or township appointed to act as keeper of the peace 299/8, etc; **constables** *poss* 299/19; 302/19; **constables** *pl* 325/30, etc; 2. **Highe Constable** an officer of a hundred or other large administrative district, appointed to act as keeper of the peace (but in the following instances the term may designate the senior of two town constables) 299/6, 302/7; **Hie Constable** 304/34–5; **Hedd Constable** 303/2; 3. elliptically, for High Constable (*see previous definition*) 299/37, etc

contention *n* contentation, contentment 643/5

contest *n* joint witness 466/20, etc; **contestes** *pl* 473/22; **contests** 475/5m

conuented *v pa 3 pl* summoned, called together 550/15; **convented** *pa 1 sg* 136/37

conuersation *n* conduct, behaviour, mode of life 289/8

convincted *pp* convicted 411/27, 411/34 [*OED* Convince 4]

coomme *v* come 360/33

cooper *n* a craftsman who makes and repairs wooden vessels formed of staves and hoops, such as casks and barrels 215/3; **cowper** 180/1

coot, coote(s) coothes *see* **cote**

cope *n* a cape-like church vestment, open in front, reaching to the ankles, fitted with a real or vestigial hood, and often richly embroidered or otherwise ornamented; worn for processions and choir offices until 1552, and afterwards on festal occasions 123/24, etc; **coope** 180/39, 181/1; **coppe** 153/9; **copes** *pl* 232/30; **copis** 233/30; **coppes** 152/31, etc

copper *n* a large copper vessel 676/37

copyntank *n* a copotain hat, also called a sugar-loaf hat: a felt hat with a high conical crown and a brim of varying width, slightly turned or rolled on each side, or flat; **copyntankes** *pl* 171/22, etc; **cap coptank** 294/11 [Cunnington, *17th Century*]

cornet *n* cornett, a wind instrument (not to be confused with the modern cornet) 694/8; **cornetes** *pl* 384/26 [Munrow]

corporall *adj in n phr* **corporall oath** an oath ratified by corporally touching a sacred object, especially the Gospels 359/37

corporation *n* corporation, a town possessing self-governing privileges; the name given to its governing body, empowered to act as a legal entity 377/25

corwles *n* carrells or currelles: a mixed fabric of silk and worsted or sometimes linen yarn 170/13; **crowles** 171/27 [Cunnington, *16th Century*]

cosin *n* cousin 514/35; **cosyn** 129/38, 129/41

cossed *v pa 3 sg* traded off 536/22 [*OED* Coss *v*, Corse *v*, Scorse *v*]

cote *n* 1. coat: sometimes a sleeveless close-fitting garment coming no lower than the waist; sometimes loose, with skirts and sleeves 123/7, etc; **coat** 454/8, etc; **coate** 288/1, etc; **coot** 161/21, etc; **coote** 79/38, etc; **cotte** 182/33; **coates** *pl* 673/2, 673/24; **cootes** 126/26, etc; **coothes** 186/22; **cotes** 123/6, etc; 2. **decones cote** *n phr* a dalmatic: a sleeved church vestment of linen or silk, often embroidered, worn by the deacon at the Mass until 1552 123/26; 3. **horsmans coate** *n phr poss* horse soldier's coat (?) 441/8, 452/35; **horsmans coat** 454/8; 4. **owld mad coote** *n phr* old-fashioned coat 161/30; 5. **playng coitte** a coat or other garment for a player 122/26; **playng coyt** 102/31; **playng cotes** 842/6; **playng cottes** 97/5, 97/7; 6. **shyppmen cote** *n phr poss* shipman's coat, coat of the type worn by sailors, perhaps a short cassock (*see* **cassoke**) pulled on over the head 124/2; **shepemanes coote** 126/21; 7. **cote of plates** *n phr* a jerkin to which metal plates have been attached, to make it serve as body armour 220/27; *see also* **foole**

cote armer *n comp* coat armour: a vest of rich material embroidered with heraldic devices, worn by knights, heralds, etc 169/30

cothurnes *n pl* buskins: the thick soled boots, reaching to the middle of the leg, worn by tragic actors in the ancient Athenian drama; used as an emblem of the dignity and solemnity of tragedy 876/24

coueteth *v pr 3 sg* desires 536/29

coullour *n* colour, pretext 396/16; **coulor** 646/12, 646/14; **coulour** 396/14

counterbuffe *n* a blow given in return; *fig* 866/8, 875/7, 875/10

counterfait *adj* counterfeit, fake, feigned 540/16; **counterfett** 171/11, **countrefeict**

289/29; **cownterfet** 146/35; **cownterfett** 153/6

counters *n pl* round pieces of metal, ivory, or other material, used in calculating 225/39

Count Palatine *n phr* 1. the count palatine of the Rhine, one of the seven electors who chose the Holy Roman Emperor 503/26–7, etc; **Count Pallatine** 502/26, etc; **Count Pallatyne** 503/1; **Counte Pallatine** 502/5–6; **Palatine** 505/10; **Pallatine** 507/10; 2. used of the heir or claimant to the county; **Count Palatine** 666/26, etc

courses *n pl* ways, customs, practices 539/38

courte cubberd *n comp* court cupboard: a movable sideboard or cabinet used to display plate, etc 221/18

courtship *n* courtiership; behaviour characterizing, or befitting, courtiers 868/30

cowper *see* **cooper**

coy(f)fe *see* **coif**

coyles *n pl* coals 117/16

coystrell *n* coistrel: menial, low varlet; *attr* 997/16

coyt *see* **cote**

crack *v* make a loud, sharp noise (with pun on sense 'break wind') 869/11

create *v* invest with an academic degree; **created** *pa 3 sg* 508/22, 508/28

creation *n* granting of an academic degree 508/29, 536/13

cressetes *n pl* iron vessels, hung from poles or buildings, containing coal, wood, etc, to be burnt for light 163/8, etc

crest *n* in heraldry, an ornamental device set on top of a helmet 1243/9

crosyer *n* crosier: an attendant who carries a bishop's crook or pastoral staff (or possibly a cross) before him 80/2

crowles *see* **corwles**

crowne *n* Crown, as the name of an inn 431/25, etc

Crystyn Mas *n* Christmas 82/28, 83/3

cubberd *n* cupboard 221/18

cudgell *n* cudgel: a short, thick stick used as a weapon; a club 456/21; **cuggell** 448/31; **quoygell** 309/22

cudgell *v* to beat or thrash with a cudgel (*see* **cudgell** *n*) 644/9, etc; **cudgelled** *pp* 644/14, 644/28

cumpany(e) *see* **company**

currant *adj* generally reported 637/20

curtayne *n* a hanging cloth used as a screen; *in phr* **lentten curtayne** the veil of white or blue and white linen drawn across the chancel before the altar in Lent until 1552 181/5; **payre of curtaynes** *pl* the curtains hung at both ends of an English altar, at right angles to the reredos or retable 181/25

cushion dance *n comp* a round dance in which women and men alternately knelt on a cushion to be kissed 1027/22

cutt *n in phr* **diamond cutt** ornamental diamond-shaped slashes or cuts on a garment 126/16

cutt *v in phr* **cutt purses** steal purses by cutting them from the girdle from which they are hung 681/19

cutt *pp* 1. cut: slashed, having the edges or other parts purposely indented or slashed, for ornament or as a fashion; often a 'cut' garment is described as being of two colours; fabric of one colour is cut to reveal fabric of another colour below 126/38; 2. **cutt vppon** *pp phr* cut to reveal (another colour) 444/9–10

cyrtyll *see* **kyrtell**

damaske *n and adj* a rich silk fabric with an elaborate design woven into the texture; the term damask was also applied to any fabric of wool, linen, or cotton woven in the same way 80/8, etc; **damasc** 153/12, 153/29; **damasce** 201/39; **damascke** 153/11; **damask** 153/36, etc; **dameske** 182/28; **dammaske** 182/26, 186/23

dash *v* impel, thrust, drive (something) against or upon (something else) 426/17; **dasht** *pa 3 sg* 427/3

daylie wayter *n phr* title of an officer of the royal household: a gentleman usher of a particular kind (opposed to a quarter waiter; *see* **quarter waiters**) 539/9, 551/22

dead lift *n phr* a last resort, a desperate remedy 879/19

deales *n pl* deal boards: planks or boards of pine or fir wood 678/3

dealt *pp in phr* **dealt withall** asked, requested (?) 541/4

dean *n* a fellow of a college, appointed to supervise the studies and conduct of the junior members and maintain discipline among them; **deanes** *poss* 431/29; **deans** *pl* 469/4

debarred *pp* prevented, prohibited 332/4, 338/9

debyte *n* deputy 130/36

decaied *pp* deteriorated, impaired (here with reference to morals) 276/18

decay *n* arrears 633/38

decent *adj* suitable, seemly 507/27, 612/22; **decently** *adv* suitably 507/38

decerne *v* decern: discern, see clearly 366/32, 366/38

decones *n pl* deacons: members of the third order of the ministry in the Church of England, ranking below bishops and priests, who assist priests at public worship and pastoral duties 123/20; **decones** *poss sg* 123/26

decones cote *see* **cote**

default *n* 1. fault, failure 536/19; **defaultes** *pl* 289/35; **makeing default** *vb n phr* failing to perform (some legal obligation) 664/30; 2. *in phr* **for default of** for lack of, in the absence of 539/40

deformed *pp* ugly, unsightly 378/38

defrayed *pp* lodged, entertained (at someone else's expense) 587/22

degree *n* 1. status, rank 271/9, etc; often shading into 2. a stage of proficiency in a course of study, especially an academic rank conferred by a university as a mark of proficiency in scholarship 408/9, etc; **degrees** *pl* 244/7, etc; 3. **in yer degrees** *prep phr* according to their academic standing 232/26

deliuered *v pa 3 sg* declared, stated 481/17

delivering *prp* being delivered, being formally pronounced 542/5

delucie, delusse *see* **floure de lyses**

deponent *n* one who deposes or gives testimony under oath 327/34, etc; **deponente** 365/41

depose *v* 1. affirm, testify 136/33; 2. give evidence under oath in a court of law 430/7, etc; **depose** *v pr 3 pl* 433/11, etc; **deposeth** *v pr 3 sg* 432/31, etc; **deposed** *pp* 425/15, etc

deposition *n* 1. formal statement 137/1; 2. giving of testimony upon oath in a court of law, or the testimony so given 425/38, 428/4; **deposicion** 469/29; **deposicions** *pl* 297/37; **depositions** 324/25

deriued *pp* transmitted, conveyed 348/38

deske *n* some kind of seat, perhaps with a rail and a sloping shelf, like the seats of choristers and clergy in churches 508/8

desolucion *n* dissolution, destruction, ruin 277/19

despight *n in phr* **in despight of** in scorn of, in contemptuous defiance of 302/21; **in dispight of** 299/21

det *n* debt 282/24

detectid *pp* accused 289/10

determinacion *n* the resolving of a question in a scholastic disputation 508/34, 508/35

determine *v* resolve a question in a scholastic disputation; **determined** *pa 3 sg* 508/39

dethes *n poss* Death's (ie, of the play character Death) 161/15, 220/8

deuise *n* 1. invention, ingenuity 850/20; 2. trick, stratagem; **devise** 431/9; 3. conceit, extended figure of speech; **devise** 535/19

devise *v* plan, contrive, think out 276/19, 276/33

dialogue *n* a literary work (here usually a play) in the form of a dialogue 193/37;

dialoge 109/17; **diolog** 114/27; **diologge** 245/17

diet *see* **dyet**

differred *pp* deferred: put off 550/39

dimidium *Latin noun meaning* one-half; often used in English accounts, usually in the abbreviated forms 'di.' and 'dim.' 149/3, etc

dinner *n* the main meal of the day, eaten, in the 16th and 17th centuries, about the middle of the day 231/39, etc; **dyner** 235/23, etc; **dynner** 511/23; **dinners** *pl* 561/15

dinted *v pa 3 sg* dented 483/15

diolog, diologge *see* **dialogue**

dirige *n* the first word of the antiphon at matins in the Latin Office of the Dead, used as a name for that service 200/37

disanul *v* disannul: cancel, do away with; **disanulled** *pp* 570/34m; **disanulling** *vb n* 626/9

discanted *v pa 3 pl* decanted; poured (something to drink from one vessel into another) 505/20m

discharge *n in phr* **for my discharge** in performance of my duty 134/39; **for yowr discharge** 140/36

discharging *prp* releasing (from a charge, etc) 140/37

discoursers *n pl* talkers, speakers 515/8

disfaming *vb n* defaming: bringing into reproach or disrepute 321/9

disguised *pp* altered, not natural 854/17

disgysing *vb n* disguising: masque, masquerade 36/27, etc; **disgisyng** 36/26, etc; **disgysynge** 64/11, 64/29; **dysgysyng** 39/10, 46/15; **dysgysyngg** 39/29; **disgisynges** *pl* 49/11; **disgysynges** 47/10, etc; **disgysyns** 63/38

dishonest *adj* dishonourable, shameful; *perhaps also with implication* lewd, filthy 859/24

dispensatory *adj in phr* **lettres dispensatory** document dispensing with, overriding (specified) laws or rules 507/22

dispight *see* **despight**

displeasure *n* 1. offence, injury 137/7, etc; 2. anger, indignation 599/7; **displesure** 665/17

disport *v* amuse, entertain 346/31

disputacions *n pl* formal academic exercises in which parties sustain, attack, and defend a question or thesis 230/4, etc; **disputations** 231/39, etc

disputants *n pl* public debaters: those taking part in the university disputations (*see* **disputacions**) 244/16, 515/5

dispute *v* take part in disputations (*see* **disputacions**); **disputed** *v pa 3 sg* 244/20; **disputing** *vb n* 244/30

disputors disputants (*see* **disputants**) 230/16

disseuered *pp* severed, divided 139/6

dissolute *adj* unrestrained 289/37, 292/21; **dissolutely** *adv* unrestrainedly 291/31

dissoluteness *n* absence of restraint, excess 291/2

distempered *pp* disordered, out of sorts 998/19

distrain *v* to seize (some tangible piece of property) in order to compel a debtor to pay a debt, or a delinquent to pay a fine; **distrained** *pa 3 sg* 1230/37; **distrayned** 271/35

distressed *pp* distrained (*see* **distrain**) 271/32

divers *adj* (*sometimes used as n*) various, sundry 155/23, etc; **diueres** 221/35, 484/21; **diuers** 160/16, etc; **diuerse** 132/1, etc; **dyuers** 181/20, etc; **dyuerse** 109/19, etc

dobled, doblet *see* **doublett**

docquet *n* docket: the abstract of the contents of a proposed letter-patent, written upon the king's bill which authorized the preparation of a such a letter for the Great Seal, and also copied into a register or docket-book 399/38m

dodrans *Latin for* three-quarters; here used as a term of contempt meaning small, short, like the modern 'half-pint' 850/2

doe *see* **a doe**

doen *pp* done 491/36
Dolphin *n* Dolphin; here, as the name of an inn 505/14
don *adj* dun-coloured 170/27, 171/1
dorce *n possibly* dorse, dosser: an ornamental backcloth, *but more likely an error for* torse, the twisted band by which (in heraldry) the crest is joined to the helmet and the mantle held in place 1243/8
dornix *n* a heavy coarse linen, usually a furnishing fabric but sometimes used for garments; so called because it was originally manufactured at Doornik (Tournai) in Flanders 113/5, etc [Cunnington, *17th Century* and *OED* Dornick]
dosan *n* dozen 153/26, 213/37; **dosen** 498/8, 500/17; **dosyn** 104/13, 106/36; **dossen** *226/2*
double *adv* doubly, twice as much 138/36, etc
double hayres *see* **haire**
doublett *n* in the 16th and 17th centuries, generally a man's garment for the upper body, always close-fitting but varying in cut, sometimes having skirts, always having sleeves (though these were sometimes detachable), worn over the shirt (or waistcoat if present); a woman's doublet was a padded bodice 685/3; **dobled** 161/15; **doblet** 126/30, 181/22; **dubblett** 536/14, 536/24; **dublet** 129/39; **doublettes** *pl* 124/19, 842/38
doubts *v pr 3 sg* fears 535/17
dovne *adv* down 122/15
dowre *n* door 172/15
draggones *n pl* dragons: 1. painted figures of dragons 162/9; 2. images of dragons used as stage properties; **draggones** 162/20; **dragones** 127/33; **dragons** 843/4
drave *v pa 3 sg* drove 461/19, 473/16; **draue** 482/13; **drave** *v pa 3 pl* 463/3
dressers *n pl* those who helped to dress the actors 679/2
dressing *vb n* to furbish, make ready 155/41, etc; **dressyng** 191/9; **dressynge** 167/5
droupes *v pr 3 sg* droops 643/27
drownslat *n* drumslade: a drum 161/19
dubble beere *n phr* strong beer, stout 226/5–6
dubblett, dublet *see* **doublett**
ducke *n* duke 604/16
duites *n pl* duties 315/24
durst *v pa 3 sg* dared 341/11, 470/28; **durst** *v pa 3 pl* 389/29, etc
dute *n* duty 269/27
dyet *n* (*sometimes used as adj*) diet: daily provision of food, board 489/30, etc; **diet** 698/30; **dyett** 534/2
dyner, dynner *see* **dinner**
dysgysyng, dysgysyngg *see* **disgysyng**
dyuers, dyuerse *see* **divers**

ease *v* refresh, give relief to 243/35
eaven *see* **even**
educacion *n* upbringing 276/7, etc
effectes *n pl* accomplishments 859/6
egle *see* **sprede**
egregiously *adv* remarkably well, excellently 640/10
eight *adj* eighth 155/14
either *adj* each (of two), both 339/16, etc; **ether** 325/31, etc; **eyther** 505/22
election *n* election of fellows (of a college) 535/8
elector *n* one of the seven German princes entitled to take part in the election of the emperor; here the count palatine of the Rhine 514/28, 515/31; *see also* **Prince**
eles *n pl* of uncertain meaning: else (?), awls (?), eels (?) 116/5
ellow *adj* yellow 219/6
ells *adv* else 292/36, 682/8; **ellse** 614/36; **elles** *adj* other 200/22
embrodery *n* embroidery 536/12
embrotheryd *pp* embroidered 169/25, etc; **embroderd** 536/11; **embrothered** 170/23; **imbrodered** 220/12; **imbroyderde** 123/30
emongest *prep* amongst 276/31, 304/38; **emonges** 845/21
empeache *v* hinder, prevent 140/33
empechment *n* hindrance, prevention 290/13

emperor *n* title given (by John Dee) to the Christmas magistrate or lord of misrule (the leader of revels and festivities) at Trinity College 155/24; **emperores** *poss* 202/21

enacted *pp* declared officially 848/37

encouragine *vb n* encouraging 665/9

enstallement *n* instalment, installation: formal induction into an office or dignity 515/27

endevor *v refl* endeavour, exert oneself 140/25

enforced *pp* forced 233/10

engaging *prp* vouching, asserting on one's own responsibility 378/10

enlarge *v* 1. release, set free 304/33; **enlarged** *pp* 304/14; 2. increase the force or intensity of; **enlarge** 574/4

enlargement *n* release 304/30

enterlewdes, enterlude(s) *see* **interlude**

entertain *v* 1. retain, maintain a servant in one's service; **entertayne** 669/41; 2. admit to consideration, receive; **entertayne** 506/18; 3. receive as a guest, show hospitality to; **entertained** *pp* 356/15, etc; **entertayned** 355/34; **entretained** 514/28, 515/28; **entertaining** *vb n* 489/30; **entertaininge** 583/17; **enterteyning** 521/28; often shading into 4. amuse, occupy agreeably; **enterteine** *v* 544/22; **entertayned** *pa 3 sg* 356/4; **entertained** *pp* 243/38; **entretained** 515/31; 5. encourage, urge (?); **entertayning** *vb n* 594/11

entertaine *n* entertaining, amusing 356/34

entertainment *n* 1. the action of receiving a guest; also, hospitable provision for the wants of a guest (often shading into the modern sense of amusing, agreeably occupying the time of a guest) 494/19, etc; **entertainement** 502/26, etc; **entertaynement** 565/26, etc; **entertaynment** 492/30, etc; **entertaynmente** 514/37; **enterteinment** 494/36, etc; **enterteynement** 501/25; **enterteynemente** 178/6; **enterteynment** 494/26, 604/16; **intertainement** 347/37; **intertainment** 539/22, etc; **intertaynment** 354/28, etc; 2. favourable reception; **enterteinment** 343/6

entre *n* entry, doorway 131/37

entreate *v pr 1 sg* treat 136/9; **entreated** *pa 2 pl* 426/21

entytuled *pp* entitled 235/17

Epithalamia *n pl* nuptial poems in praise of bride and bridegroom 505/10

equitie *n* equivalence (the writer argues that because the Jewish and Christian sabbaths are 'equal' in some sense, the Christian sabbath should be of the same duration and character as the Jewish one) 315/25

er *adv* ere, before 700/37; **erre** 247/21

esquier *n* esquire: a title accompanying a man's name, originally applied to those who were gentry but not knights 304/13

essayes *n pl* endeavours 536/35

estate *n* 1. status, position in the world; **astate** 355/16; **estate** 134/25, etc; 2. state: a body politic, a kingdom or commonwealth; **estate** 276/31; 3. administration of government; *in phr* **counsellors of estate** councillors of state 348/34; **Secretary of estate** secretary of state 512/12; 4. state, pomp, grandeur; **(..)tat** (for 'estat') 509/1

esters *n poss* ostrich's 172/5 [*OED* Estrich]

estyme *v pr 1 sg in phr* **estyme for** esteem, account, consider (a thing to be so and so) 135/24

ether *see* **either**

Euening prayer *n phr* the afternoon or evening office of the Church of England 660/7

euery *adj and n* each, each of (in senses now usually expressed by 'each') 340/1, etc; **euerye** 537/21, etc; **everie** 395/26, etc; **every** 326/12

evel *adj* of inferior quality (?) 161/21

even *n* eve, the evening (and hence sometimes the day) before a festival 386/25,

387/18–19; **eaven** 287/15; **12. Even** Epiphany Eve, Twelfth Night 183/36

Evensong *n* evening prayer, the afternoon or evening office of the Church of England 302/20; **Evengsong** 299/20

ever *adv in phr* **ever a** any at all 448/32–3

everie, every *see* **euery**

evidentlie *adv* clearly, distinctly 481/8

examinacion *n* 1. judicial inquiry into the guilt or innocence of an accused person 289/10, 304/23; 2. formal interrogation of a witness or an accused person; **examinacions** *pl* 297/37

examinant *n* one who is being examined as a witness, a deponent 442/8, etc; **examinantes** *poss* 466/1

examinate *n* a person under examination, either as a witness or accused person 360/38, etc; **examinat** 451/10, 644/13

examinator *n* examiner: a person appointed to conduct an examination of pupils, candidates for degrees, etc 678/42

examine *v* investigate the guilt or innocence (of an accused person) 289/10; **examined** *pp* 428/5, etc

exceed *v pr 3 pl* go beyond, do more than is warranted by (a privilege, commission, etc) 382/23; **exceedeth** *v pr 3 sg* 382/5

except *conj* unless 435/32, etc

exceptions *n pl* objections, complaints 481/5

exchue *v* eschew, avoid 140/33

exequution *n* execution, carrying out 482/20

exercise *v* 1. pursue, ply (a trade) 626/1; 2. *in phr* **exercise games** set up and hold games (*see* **games**) 291/22; **games shall be exercised** 276/42

exercise *n* organizing and presenting 297/21

exhibite *v* 1. show, perform publicly 572/2; **exhibiting** *prp* 573/15; **exhibited** *pp* 234/30, etc; 2. submit for consideration (a complaint, petition, etc); **exhibited** 424/34

exhibition *n* submission for inspection 139/11

exigent *n* a state of pressing need, emergency, extremity 484/28

expelled *pp* expelled from 407/36, 851/19; **expellinge** *vb n* being expelled from 538/22

experiment *n* practical proof, example; here corrected from 'experience' 291/32

explicated *pp* explained, made clear 297/15

extraordinarily *adv* otherwise than in ordinary course; on an exceptional occasion 507/23

eyther *see* **either**

face *n* mask (as a stage property) 127/31, etc

faced *pp* (of a garment) trimmed, having certain portions covered with another material 218/36, 219/1

facetious *adj* witty, amusing 640/9

facht *pp in phr* **facht downe** fetched down, brought down 434/40

fact *n* deed, act 427/36; **facte** 298/3

fac't *see* **ill fac't**

facultie *n* profession, occupation 626/1

fagottes *n pl* faggots: bundles of sticks used as fuel 117/16

faiar *adj* fair, light (?) 162/25

faier *n* fair 619/30, etc

fain *adj* 1. obliged, necessitated 377/38; 2. eager, inclined; **faine** 304/24; **fayne** 94/5; 3. vain (?); **fain** 573/1

faire *adj* beautiful, pleasing to the eye 504/35, etc; **fayr** 233/18, 233/23; **faire** *adv* fairly, beautifully 508/7

fairly *adv* 1. positively, really 378/21; 2. courteously, respectfully; **fayrly** 426/21

falken *see* **ffalcon**

false cyrtyll, false kyrtell(es), false kyrtyll *see* **kyrtell**

fanelles *n pl* fannells, fanons, maniples: vestments corresponding to the stole but shorter, consisting of a band, often embroidered, worn on the left wrist by the priest, deacon, and subdeacon at mass 153/18

farther *adv* further 277/19, etc

fasshion *n* (of garments) cut, style 160/21, etc; **fassion** 219/1

fast *adv* readily 119/34, 541/2

Fastingham *n* Shrove Tuesday 178/38; **Festyngham Twesday** 99/33 [*OED* Fastingong]

father *n* 1. in the university, a title given to the senior member who sponsored a candidate when he presented himself for a degree, usually his tutor 508/21, etc; 2. as a sub-sense of the academic sense connected with the degree ceremony, the mock-use of the term in 'saltings' 996/6, 996/30; **fathers** *pl* 997/36, 997/41; 3. applied to the vice-chancellor of Cambridge University, as having a fatherly authority over its members 873/7

fawet *n* fault 304/31

fawkon *see* **ffalcon**

fayer *n* fair 106/22, etc; **fayere** 681/31

fayndeth *v pr 3 sg* finds 471/14

fayne *see* **fain**

fayr *see* **faire**

fayrly *see* **fairly**

feast *n* a formal banquet, often with entertainment, marking some special occasion, such as an anniversary, a fair, or someone's taking up an office 406/41, 549/38; particularly, the celebration held by a college to commemorate its founding, often on the day of its patron saint or other dedication 187/21, etc; *attr in comp* **feaste daye** 253/12; **fest day** 187/25

feld *v pa 3 pl* felled, struck down 462/23; **felledd** *pp* 432/9

fell *v pa 3 pl in phr* **fell off** withdrew 378/21

fellow *n* one of the incorporated members of a college or collegiate foundation; one of the company or corporation who, with their head, constitute a college 155/13, etc; **ffellow** 682/26; **fellowes** *pl* 288/32, etc; **fellows** 108/9, etc; **felous** 136/37, 137/12; **ffellowes** 683/4; **fellowes** *poss* 218/21

fellow commoner *n comp* an undergraduate in the university, of good birth or ample means, who had the privilege of dining at the fellows' table in his college hall instead of with the other junior members 597/38, etc; **fellow commoners** *pl* 502/14, etc; **fellow comoners** 636/17; **fellowe commoners** 537/12–13, etc; **ffellow commoners** 503/18, etc; **ffellow comoners** 666/22

fellowes commons, felowes commens *see* **commons**

ferder *adj* further 131/36

fest day *see* **feast**

Festyngham *see* **Fastingham**

fetched *pp in phr* **fetched at** brought from 177/35, 208/28

fethers *n pl in phr* **lefethers** 'the feathers,' tufts or bunches of hair 151/38

ffalcon *n* Falcon, as the name of an inn 329/7, etc; **ffalcone** 334/14, 334/16; **falken** 200/30; **fawkon** 199/35; **ffalcon** *poss* 328/12, 334/15; **ffawlcon** 327/36, 327/39

ffayer *n* fair 349/28, etc

ffatte *n in phr* **drye ffatte** dry fat, dry vat: a cask or barrel to contain dry things 179/40 [*OED* Fat *sb*[1] 3]

ffellow(es) *see* **fellow**

ffellow commoners *see* **fellow commoner**

ffeys *n pl* fees 89/11m

ffootemen *n pl* footmen, servants attending a rider on foot 224/30, etc; **ffootmen** 533/23; **footemen** 526/39

ffreman *n* a recognized member of a town, guild, or other corporate body, entitled to its privileges, usually including the right to ply a trade; **ffremen** *pl* 1009/21

ffreres *see* **blake ffreres**

filletted *pp* (in bookbinding) decorated with plain lines impressed upon the cover 505/8

finger *n* as a general measure: the breadth of a finger; sometimes a definite measure, 3/4 of an inch; **fingers** *pl* 536/25

finicaldo *adj* (nonce-word) finical 849/18

firking *prp* dancing, jigging, frisking about 848/36, 849/18

flagon *n* a large vessel containing a supply of drink for use at table 214/35

flange *v pa 3 sg* flung 386/7

flatt capp *see* **capp**
flote *n* flute 203/30
floure de lyses *n phr pl* fleurs-de-lis: heraldic lilies embroidered, figured, etc, on cloth 196/9; **flower de luces** 314/27; **flowere delusse** 154/1; **flowre de lys** 146/21; **flowres de luces** 126/29; **flowurs delucie** 160/30
flynge *prp* flinging 446/19; **flynge** *vb n* 445/37
fole *see* **syne**
foole *n* 1. performing fool, jester, clown 879/15; **fole** 202/5; 2. *in n comp* **fooles cote** fool's coat: the motley coat of a buffoon or fool 127/19, 170/34; **folys cote** 127/8; **fooles coate** 173/35, 681/14; **fooles coote** 161/3, 161/23; **foules coote** 148/32; **fooles cootes** *pl (sg in sense)* 161/29; **fooles cotes** *pl* 197/19; *see also* **syne**
foore sleves *see* **foresleves**
footemen *see* **ffootemen**
foot pace *n comp* foot-pace: dais, platform 510/5
for *prep* with respect to: *in phr* **for bothe your iurisdiccion** with respect to the jurisdictions of you both 227/35
fore *prep* before 356/36
fore *adj* situated in front, often with opposition to back expressed or implied 690/11, etc
fore gate *n comp* foregate: front gate 447/8; **foregate** 447/13; **foregates** *pl* 429/12
fore girt *n comp* front girder (*see* **girt, ieece**) 690/26, etc; **foregirts** *pl* 691/9
fore leader *n comp* foreleader: one who leads the advance, a chief leader 462/13
forell *n* forel: a case or covering in which a book or manuscript is kept, or into which it is sewn 76/9; **forels** *pl* 76/9
forenamede *pp* aforementioned 230/28
forenoone *n comp* the portion of the day
foresleves *n comp pl* a pair of sleeves, usually detachable, worn with garments made with hanging sleeves; the hanging sleeves were often ornamental and not actually worn but allowed to hang behind the shoulders while the fore-sleeves covered the arms 146/35, 196/32; **foore sleves** 160/14
formall *adj* exact 643/22
formall *adv* formally, ceremoniously 504/20
formast *adj* foremost 474/8
forme *n* bench; **fourme** 233/24; **formes** *pl* 198/22, etc
forthcoming *vb n* appearance in court 302/24, etc; **forthcomming** 300/28; **forthcommyng** 300/25
forthincke *v* forthink: regret, repent of 230/5
fote *n* foot, as a measure of length: 12 inches 252/5; **fote** *pl* 252/4
foules coote *see* **foole**
fourme *see* **forme**
fourt *adj* fourth 154/13
fourted *v pa 1 sg* 'fourthed': sent as fourth in a series 536/8
fourtenight *n* fortnight, period of two weeks 445/24; **fourtnight** 445/14
fower *adj* four 519/16, etc
fowrcornar, fowrcorned *see* **capp**
frales *n pl* baskets (?) 163/8 [*MED* fraiel]
frame *n* 1. a wooden structure forming part of a stage set 174/26; 2. scaffolding 530/29; 3. wooden structure supporting the stage 692/39
fraye *n* fray: disturbance, brawl 469/33
free *adj* admitted to the privileges of (a city, corporation, etc) 382/13
fredome *n* the rights of a member of a town, guild, or other corporation, usually including the right to ply one's trade 1009/22
free-mason *n comp* stonemason 546/31
French hoode *n comp* a woman's head dress,

shaped curve over the head, and a pleated or plain curtain of dark material falls on to the shoulders behind 160/10; **Frenche hode** 182/35; **Frenche hoode** 182/36; **Frenche whoode** 186/20; **French hoddes** *pl* 160/8; **Frenche woddes** 843/25

fretting *vb n* fitting with frets 1020/1

frocke *n* probably a loose gown (*see* **gowne**) 182/30, etc; **frock** 186/34; **frockes** *pl* 169/28

front *n* frontal: a movable covering for the front of an altar, generally of embroidered cloth, silk, etc 153/13, 153/14

fronter *n* frontal (*see* **front**); **fronters** *pl* 842/42

frontlett *n* 1. a strip of material, fringed on the lower edge, and hung over the top of the altar frontal (*see* **front**) to hide its suspension 153/38; **fronlet** 154/1; **fronletes** *pl* 154/3; 2. an ornamental band worn on the forehead; **fronlett** 171/32

fryse *adj* frieze: a woollen cloth with a heavy nap on one side 437/17

furder *adj* further 136/34, etc

furder more *adv* furthermore 235/22

furderance *n* furtherance 134/25

Furies *n poss* Fury's, of a Fury (or other avenging spirit?) 220/17; **Furys** 172/6

furniture *n* hangings, drapery 508/13

furth, furthe *see* **sett**

fustian *n and adj* a fabric of cotton and flax, or flax mixed with wool, and having a silky finish; used as a substitute for velvet, and very popular 146/19, 848/36; **fustyan** 220/10; **fustian of Naples** *n phr* fustian from Naples; mock velvet 146/16, 146/18; **fustan of Naples** 146/14; **fustian of napes** 146/39; **fusthian of Naples** 147/10

fylyd *pp* soiled, dirtied 118/37 [OED File v^2]

fynd *v* provide, furnish with 535/22

fynealles *n pl* finials: slender, upright ornaments, here placed on the ridge of the front horn, or both horns, of a mitre 80/14

gaberdine *n* as a fashionable garment, a long, loose coat with wide sleeves; as (primarily) a horseman's coat, an overcoat of similar cut 196/18, 196/20; **gaberdynes** *pl* 124/20

gadered *pp* 1. gathered in pleats 126/32; 2. collected **gaddert** 82/26; **gadert** 82/29

gaderer *n* gatherer, money taker at a performance 521/18

gallant *adj and n* finely dressed, splendid 859/28; **gallants** *pl* men of fashion, fine gentlemen 539/34

galled *pp* chafed; *hence figuratively* vexed 542/28

game *n* amusement, sport, pastime; **games** *pl* 269/18, etc; *in phr* **played this game well** acted cleverly and prudently in this matter 544/31–2

game pleyars *n comp pl* presenters of amusements, sports, or pastimes 114/6

gamyng *vb n* playing of games 269/19, 269/25

gane, gann *see* **be gane**

garde *n* guard: a band of decorative stuff, plain or embroidered, used as a border or sewn on parallel with or covering seams 220/12; **gardes** *pl* 123/8; **gards** 146/27, etc

garded *pp adj* trimmed, fitted with a 'guard' (*see* **garde**) 126/18, etc; **garde** 170/20; **garden** 146/15, 147/9; **gardid** 169/25, 169/31; **gardyd** 169/24, etc; **gardyt** 127/10, 189/39; **guarded** 427/19

gardinge *vb n coll* the sewing on of 'guards' (*see* **garde**) 208/9

gardyng *n* garden 159/16

garters *n pl* bands worn, by both men and women, to keep up their stockings 536/7, etc; specially ornamented ones were worn by the Knights of the Garter as a badge 160/12

gate *n* gait, way of walking 849/30

gate *v pa 3 sg* got, obtained 880/1

gatehowse *n comp* the apartment in or over the main gate of a city, palace, or college; often strongly built and hence used as a

prison, but also as a gatekeeper's lodging 303/41; **gate howse** 446/29

gatheryng *vb n* collection (of money at a performance or observance) 89/33

gatt *v pa 3 pl* got, ie, came 470/36

geauen *see* **geve**

geder *see* **to geder**

geiue, geiueinge, geiven *see* **geve**

gentle *adj* 1. well bred; **gentile** 244/20; 2. polite 291/36; **gentlye** *adv* politely 232/20; 3. **gentley** *adv* peaceably, without violence 436/5; **gently** 460/8, etc

gentle-bloods *n comp pl* persons of gentle birth 856/19

gentlewemen *n comp pl* gentlewomen, ladies 234/8, 234/23

gere *n coll* equipment 144/12, etc; **ghere** 843/26; *see also* **hedd gere** *and* **plaing gere**

gerkin, gerkyn *see* **ierkin**

germentes *n pl* garments 186/17

gester *see* **iester**

getted *v pa 3 sg* jetted: jutted, protruded; *or pp* made to jut or project 508/9

geve *v* give 133/31, etc; **geiue** 561/37, 562/9; **geue** 588/6; **geauen** *pp* 262/9, etc; **geiven** 562/9; **geuen** 193/15, etc; **geven** 139/19, etc; **gevinge** 202/13; **gevn** 337/33; **gevne** 268/39, etc; **gevyn** 107/20; **geiueinge** *prp* 545/19

ghere *see* **gere**

gilted *pp* gilded: covered with gold leaf or plating, or worked with gold thread 127/32, etc; **gilden** 162/4; **gilt** 146/17, 679/16; *in phr* **hole gilt** whole-gilt, gilded all over 175/34; **guilded** 505/8, 685/5; **guilt** 505/22, etc; **gylded** 172/10; **gyldyd** 171/38

girt *n* a girder, a beam supporting joists (*see* **ieece**) 689/1, etc; **girts** *pl* 688/30, etc [*OED* Girt *sb* 2]

gither *see* **to geder**

gittern *n* a stringed instrument first mentioned in the 13th century but played throughout the Renaissance: the medieval ancestor of the guitar; **gitterns** *pl* 857/14 [The gittern should not be confused with the cithron or cittern; *see* **citron** and Munrow on 'cittern', 'gittern']

give back *v phr* step back, make room; **gaue back** *pa* 453/3; **gave backe** 434/3; **giveing back** *prp* 433/33

given *in elliptical phr* **for given** for (what was) given (to someone) 654/20, etc

glase *v* to fit (a window or other opening) with glass; **glased** *pp* 233/18; **glasinge** *vb n* 211/29, 331/25; **glaysinge** 256/11

glaser *n* glazier, glass-fitter 113/25; **glayser** 546/29

glewe *n* glue 527/3

goale *n* (for 'gaole'?) jail, prison 417/40, 537/24

goeth *v pr 3 sg* goes (about), is current 378/10

goldyng *adj* golden (in colour) 104/13

gonnes *n pl* guns 199/23, etc; **gownes** (*but perhaps means 'gowns' here*) 154/22

goe *v in phr* **goe aboute** set about, undertake 396/4; **goe about** 646/2

goodeman *n* title given to men of comparatively humble station 288/15, 288/18; **goodman** 288/12, etc; **goodmann** 288/6

good-felloed *ppl comp* acted like a good fellow, ie, a jovial companion, a fellow reveller 536/26–7

good wolle *n comp* goodwill, cheerful acquiescence; *in phr* **þe good wolle of Thomas Pacoke** *probably adverbial* = 'by the goodwill,' etc 83/23

goodwyfe *n* title given to women of comparatively humble station 425/17, etc; **goodwife** 255/3, 425/24; **goodwyf** 431/25; **goody** 678/41; **goodye** 468/5

goody *see* **goodwyfe**

goolde *n* gold 186/19

gooune *see* **gowne**

goseled *pp* guzzled, drunk to excess 536/26

gould *n* gold 451/13, etc

goven *pp* given 87/31, etc; **govyn** 98/4, etc

gowne *n* 1. a garment worn by both sexes, hanging from the shoulders but before 1600 often girt at the waist, and usually

reaching well below the knee 80/1, etc; **gooune** 186/30; **goune** 190/14; **gown** 85/29, etc; **gownes** *pl* (*but perhaps means 'guns' here*) 154/22; 2. more particularly, the robe of a member of the university, indicating his rank and affiliation by its cut and colour 309/22, etc; **gownes** *pl* 508/4; **gowns** 504/32; 3. by metonymy, members of the learned professions 863/33, 863/34; 4. *in phr* **white gownes** surplices (?) 387/33; *see also* **playing gown, rugg gown**

grace *n* a decree of the senate of Cambridge University, most often permission to take a degree 511/7; *ironically* 851/14; similar permission from the Oxford Congregation 858/37; **graces** *pl* 507/22, etc

grace *v* favour 622/14

graduate *n* one who has obtained a university degree 378/39, etc; **graduat** 636/24; **graduates** *pl* 232/26, etc; **graduats** 411/37, etc

grammarian *n* a grammar school boy 854/6

gratulatorie *adj* congratulatory, complimentary 505/9, 505/10

grece *adj* Greek 139/32

gretter *adj compar* greater 135/28

grogram *n* a material of mohair, silk, or worsted in taffeta weave, and having a coarse grained texture 536/5

groome *n* 1. servingman, especially one of lower rank in a royal or noble household 345/27; **groomes** *pl* 514/10, 859/26; 2. **groome porter** burden carrier 551/25; **grome porter** 539/12; 3. **groome of ye Chamber** *n phr* minor officer of the royal household 513/32; **gromes of the chamber** *pl* 539/11; **groomes of the chamber** 551/24–5; 4. **gromes of the warderobe** officers of the wardrobe (*see* **wardrobe**) 539/11; **groomes of the Wardrobe** 551/25

ground *n* floor 234/19, etc; **grounde** 666/23; **grounde** *adj* 666/20

gryne *adj* green 220/1

guarded *see* **garded**

guddes *n pl* goods, movable property 122/22

gugeler *see* **iugguler**

guilded, guilt *see* **gilted**

guilde hall *n comp* guildhall, ie, town hall 253/25; **guyldehalle** 103/18

gyer *see* **hedd gere**

gylded, gyldyd *see* **gilted**

gyltinge *vb n* gilding, covering with gold 214/35

gymmaws *n pl* gemels: hinges 159/14

gyrkyns *see* **ierkin**

gyther *see* **to geder**

gyuen *pp* given 104/41, etc; **gyuuyn** 102/33; **gyuyn** 104/11, 107/3

habit *n* 1. the distinctive costume of a particular function or calling; **habite** 289/18; **Nuns habit** 673/12, 673/23; **Nuns habitts** *pl* 673/1; **scholasticall habit** academic costume 510/2–3, 510/27; **ye habite of his degree** the costume indicating his degree 378/37–8; **habites** *pl* academic dress 232/26, 504/15; **habits** 509/3; 2. more particularly, a cape-like garment worn by masters of arts and identifying them as such; **habitt** 447/2; **habits** *pl* 620/22; **habitts** 666/22

had *pp in phr* **had in** brought in or made to come in 440/6, etc

haire *n* 1. hair 645/6, etc; **hair** 374/38; **hayer** 379/1; **hayre** 378/38; 2. cut human or animal hair for use in staging, as stuffing, material for wigs and false beards, an ingredient in plaster, etc 677/10; **hayre** 695/24; **here** 128/1; **heyre** 171/19; 3. a head of false hair, a wig; **heare** 220/17; **here** 162/23, 190/26; **haires** *pl* 607/14, 607/27; **heares** 220/17; **heres** 160/8, 171/32; 3. **double...hayre** *n comp* a wig of some kind, perhaps reversible (?) 518/36; **double hayres** *pl* 518/37

haireclothes *n pl* cloths made of hair 358/4; **hayreclothes** 500/24

hakeinge *see* **haukinge**

halberd men *n comp pl* men armed with halberds, ie, long staffs ending in a

spearhead and also fitted with an axe blade 681/28, 681/30

hall *n* 1. the dining hall of a college, often also used to stage entertainments 113/25, etc; **hal** 411/12; **hale** 262/2, etc; **halle** 159/19, etc; **haule** 223/19, 275/16; **haull** 173/32; **hawlle** 280/31; 2. a residence for students in the university; originally and properly one not incorporated, and governed by a head only, not a head and fellows; retained in this sense in the names of particular foundations, eg, **gonvill hall** 198/32, **Clare Hal** 531/10, **Clare haull** 360/36; 3. a town hall 154/28, 200/30

hallowmas *n comp* the feast of All Saints, 1 November 306/35, 310/16

halpaces *pl* raised platforms 234/7

halyday *n comp* holy-day; *in phr* **the chyrche halyday** *probably* the anniversary of the church's dedication, kept as a feast-day 107/34

hammer *n* door-knocker 491/27; **hamer** 491/25

hand *n* 1. signature 621/17, 848/36; **hande** 561/27; **handes** *pl* 304/32; *in phr* **vnder my hand** over my signature 292/38, 326/14; **vnder our handes** 340/12; **vnder theire handes** 669/18, 669/22; 2. *metaphorically in phr and idioms* **at hande** soon to occur 291/1, 349/24; **in hand** (of plays) in preparation 94/2, 162/38; (of money) on account 497/37; **into his handes** into his custody 303/11; **into his handis** 300/26; **into such handes** into such keeping 859/10; **at whose handes** in whose keeping 326/8; **out the Bedelles handes** out of the bedell's custody 681/29; **haue their hands in** are concerned in 552/30; **had a hand in** had a part in (a show) 851/18; **lay hande of** grab 309/14; **layd violent hands on her** assaulted her 642/26; **layd violent handes upon himselfe** killed himself 643/17–18

handle *v* 1. perform (a part or dramatic piece) **handled** *pp* 231/31, 847/23 (?); **a handling** *prp* being performed 231/21; 2. treat (a literary theme or genre); **handled** *pp* 847/23 (?); **handlyng** *vb n* 119/18

handsome *adj* decently clean and tidy 504/12; **handsomely** *adv* elegantly 622/5; **handsomly** 541/20

hanger *n* a kind of short sword 436/2, 467/3; **hangar** 475/20

hangers *n pl* probably members of the royal household responsible for caring for hangings and putting them up where the sovereign lodged 539/10, 551/24

hanters *see* **press hanters**

hap *n* chance, fortune 289/8, 540/34

harbinger *n* officer in the royal household, who went before the retinue as it travelled to secure lodgings 533/35; **harbenger** 533/34

harbor *n* refuge, dwelling place 297/29

hard *adj* harsh 429/14, etc

hard *adv in phr* **hard by** right by, immediately beside 342/30–1, 432/21

hard *v pa* heard 136/26, etc; **harde** 134/38, etc; *pp* 328/20, etc; **harde** 134/38

hardly *adv* 1. with difficulty 247/16; 2. badly; **hardlie** 365/20

harnesse *n* body armour 89/21, etc; **harnes** 209/1, etc; **harness** 462/22

harowdes *n pl in phr* **harowdes of armes** heralds: officers who make royal proclamations, arrange state ceremonies, regulate the use of armorial bearings, etc 184/29

harried *pp* tormented 847/35

haspe *n* hasp: hinged clasp passing over a staple and secured by a bolt, pin, or lock 214/10

hasse *v pr 3 sg* has 220/25m

hatt with v steples *n phr* a hat with five points 127/34; *see also* **steple capp** *under* **capp**

haukinge *vb n* clearing the throat noisily 586/27, 637/3; **hakeinge** 620/40; **hawking** 666/42

haule, haull *see* **hall**

hawe *v* have (?) 433/29

hawe *n error for* 'hewe' or 'heawe,' ie, hue: complexion, appearance 869/17
hawkes *n pl* hawks (for falconry) 879/21
hawlle *see* **hall**
hayer, hayre *see* **haire**
hayreclothes *see* **haireclothes**
hayt *n* height 445/1
head *n* 1. chief, ruler, master; **hedd** 347/8; *attr in phr* **head lecturer** 844/17; **hedd constable** 303/2; **heddes** *pl* 140/34; **hedes** 135/4; **heedes** 135/31; 2. particularly, the chief officers of the colleges and halls making up the university, as constituting a council to advise and assist the vice-chancellor in its administration; **headdes** *pl* 290/33, etc; **heades** 199/14, etc; **heads** 349/2, 544/21; **heddes** 290/36; **heds** 345/31; **theaddes** *art and n pl* 234/28; 3. the council of heads so constituted; **head** 511/4, 511/6; 4. a likeness of a head; *in phr* **cockes hed** 162/15; as an inn sign, and hence the name of the inn; **ye saresins hed** 199/35; 5. a wig; **hed** 162/24; **hedd** 162/25; **hede of heyre** 171/19; **heades** *pl* 843/6; **hedds** 314/35; 6. the part of a costume covering the head; **hedd** 161/15; *see also* **hedd gere, hedpeece**; 7. *in phr* **on heads** per capita (?) *or* arbitrarily (?), rashly (?) 630/4; **vppon heads** 630/11 [*OED* Head *sb* 34 b, d; *MED* hēd n (1) 3b, c]
headinge *see* **heddinge**
headpeace, headpeece *see* **hedpeece**
heare *see* **haire**
hed(d)(e)(s) *see* **head**
hedd gere *n comp* head dress 202/1; **hed gyer** 128/3
heddinge *vb n* 1. fitting with a head, ie, a membrane 215/3; **hedding** 195/31; 2. breaking the tops off; **headinge** 483/41
hede *see* **head**
hedpeece *n* 1. a steel cap, characteristically worn by watchmen 441/9, 450/7; **headpeace** 428/31; **head peece** 447/27; **headpeece** 427/20; **hed peece** 455/35; 2. a head dress; **hedde pece** 182/27
heedes *see* **head**
helpe *n in phr* **the yere off owr helpe** the year of our salvation, ie, the year of our Lord (in dates) 152/33
henne *n* hen (ie, cooked chicken; apparently the guards were given only half a chicken each for dinner) 873/25, 873/29
here *see* **haire**
Herry *proper n* Harry, ie, Henry 507/2
heryn *adv* herein, in this matter 269/33
heyre *see* **haire**
hieght *adj* high; (*or possibly* 'hight,' called) 232/9
hier *n* hire 132/4; *see also* **horse-hire**
high *adj* exalted 864/1; **highe** 535/22; used honorifically in titles, as **high Chancelor** 303/36; **hieght Chauncelor** 232/9; **high Court of Parliament** 844/6; **high Marshall** 512/3; **high Thresurer** 303/32; **highe constable** 299/6, *etc*; **Lorde hy Tresurer** 270/5; **hye Sherriff** 496/24–5; **highe altar** the main altar of a church or chapel 153/13; **highe altere** 153/14
hiher *adj compar* higher 845/26, 845/29
his *v pr 3 sg* is 361/26
his the possessive suffix, often written and construed in the 15th–17th centuries as a separate word 155/19, etc; **hys** 191/18
hist *v pa 1 sg* hissed 859/31
history *n* 1. story 641/33; 2. play on a historical subject; **historyes** *pl* 853/42
hit *pron* it 181/5
hiyer *adv* hither, to here 536/9
hobby-horse *n comp* in the morris dance, a figure of a horse, made of wicker or other light material and worn by one of the performers 540/22
Hockinsdaie *n* 'hockings-day,' ie, Hock Monday (?) (*see* **Hockmunday**) 415/9; *see also* **Hocktewsdaye, hokkyng day**
Hockmunday *n* Hock Monday, the second Monday after Easter, kept as a popular festival 66/14, 101/15; **hockmondaye** 89/30; **hoke monday** 100/18, etc; **Hokemundaye** 112/31; **hokke mondey**

114/15; **Hok Monday** 55/38; **hokmonday** 60/27; **hokmunday** 60/6; **hok mundaye** 109/6; **howhmonday** 89/34

Hocktewsdaye *n* Hock Tuesday, the second Tuesday after Easter, kept as a popular festival 177/7; **Hocktuisdaie** 259/14; **hokestuysdaye** 129/29; **hoke twisdaye** 1009/21; **ockystewysday** 66/21

hoddes *see* **French hoode**

hoder *pron* other 83/19

hode *see* **hoode**

hoeboye *n* hautboy, shawm; the ancestor of the modern oboe 249/18

Hok(e) Monday, hok mundaye, hokke mondey, hokmonday, hokmunday *see* **Hockmunday**

hokestuysdaye, hoke twisdaye *see* **Hocktewsdaye**

hokeyng mony *n comp* hocking money, ie, money gathered in Hocktide 82/26; *see* **Hockinsdaie, Hockmunday,** *and* **Hocktewsdaye**

hokkyng day *n comp* hocking day, ie, Hock Tuesday 50/41; *see* **Hockinsdaie, Hocktewsdaye**

hol *adj and pron* whole 139/33, 140/9; **hole** 175/34, etc; *in phr* **in ye hole** in all, altogether 211/2

holde *n* stronghold, fortress 199/31

holden *pp* held 254/3, 335/20

holde bokes *see* **bokes**

holsom *adj* wholesome 140/26

hondes *see* **hand**

honest *adj* respectable, creditable, seemly 173/15, etc; **honester** *compar* 550/32; **honestly** *adv* 176/31

hoode *n* 1. a garment made of soft stuff, designed to cover the head except for the face, and often attached to a body garment or shoulder cape 161/9, etc; **hode** 126/11, etc; **whode** 79/39, 80/1; **hoods** 454/29; **huddes** 204/5; 2. in particular, this garment as a distinctive garb of a university graduate, indicating his degree by its colour and material; **hood** 447/2; **hoodes** *pl* 504/24; **hoods** 504/33, etc; 3. **fooles hode** *n phr* the hood worn by a fool or jester 170/34; **fooles whodes** *pl* 197/21; *see also* **French hoode, howde wyer**

hookes *n pl* 1. hooks 158/36; **lehoukes** *art and n pl* 150/14; 2. shepherds' crooks; **hookes** 501/1; *see also* **tainterhookes**

hoose *see* **hose**

horse-hire *n comp* hire of horses 678/38; **horse hier** 227/5; **horsehiere** 185/1; **horsehyer** 498/1; **horshyre** 225/40

horseleache *n comp* horse leech, a bloodsucking worm, larger than the common leech; used as an emblem of insatiable rapacity 1243/9

horsing *vb n in phr* **horsing vp** bringing up by horse (from London?) 498/29

hose *n coll* breeches and stockings treated as one garment and apparently sewn together; such one piece hose continued in use until the early 17th century, though separate breeches and hose began to be worn in the 1570s; in the following examples it is not always clear what kind of hose are meant 124/22, etc; **hoose** 161/13, etc; **hosse** 97/22, 842/8; **hoyse** 104/5

host *n* 1. one who lodges or entertains another in his house 299/25, 302/23; 2. an innkeeper; **hoste** 483/22, 483/29; **ost** 1230/27

hostle *n* hostel: a residence for students, distinct from, but by the mid-sixteenth century usually affiliated with, a college; *in names* **Garret Hostle** 430/38; **Garrett Ostell** 445/17, 445/23; **phisike hostle** 154/19

houkes *see* **hookes**

house *n* 1. public house, tavern; **hous** 83/2; **howse** 435/20, etc; **howses** *pl* 409/33; 2. general term for the colleges and halls making up the university; **house** 134/9, etc; **howse** 232/35, etc; **houses** *pl* 349/32, etc; **howses** 138/26; *in names* **Peter house** 529/15; **peter howse** 199/8, etc; **michael**

howse 132/4; **mighell howse** 132/9; 3. the Senate House of Cambridge University, considered as either a place or a body; **house** 511/4, etc; 4. the town council of Cambridge; **house** 176/38; 5. *same as* **stagehouse** 678/4; 6. wooden structures forming part of a stage; **howses** *pl* 198/23, 500/20; the side chapels of King's College chapel in Cambridge, put to the same use 234/5

howbeit *adv* nevertheless 292/37

howde wyer *n comp* hoodwire: a wire for stiffening a hood or head dress 842/11

howess *n pl* hows, ie, small hills or artificial mounds; *here* a site by the Huntingdon Road about a mile northwest of the centre of Cambridge, whose name is preserved in the modern House Lane 292/16; **howse** 291/22; *in phr* **howis greene** 'Hows Green' 491/10

howhmonday *see* **Hockmunday**

howpes *n pl* hoops 180/1

howse *see* **house**

howted *pp* hooted, driven out 849/12

hoyse *see* **hose**

huddes *see* **hoode**

humane *adj* courteous, civilized 701/33

humanity *n* civility, good breeding, obliging disposition 858/9

humour *n* 1. mood, disposition 855/14, etc; **humor** 286/21, 847/6; 2. *in pl* **humors** whims, propensities 847/32

hurlie burlie *n quasi-comp* hurly-burly: tumult, affray, commotion 481/27–8; **hurley burley** 1230/36; **hurlye burley** 390/16

hy(e) *see* **high**

hyme *pron* him 201/2

hypotheticke *adj* involving an hypothesis or condition 854/9

hys *see* **his**

hyt *pron* it 82/30

iacke *n* 1. a jacket, especially one made of leather, or strengthened with metal plates, to guard the wearer against blows 191/1 (?), 220/24, etc; **iackes** *pl* 197/26, etc; **iacks** 485/2; 2. a leather jug or tankard full of liquor (?) *or* a joint of mutton or other meat (?) 191/1 (?) [*OED* Jack sb^2]

iackettes *n pl* jackets: short close-fitting upper garments 124/18

iauelin *n* javelin: a kind of spear; **iauelins** *pl* 501/3, 501/5

iealous *adj* solicitous, anxious 644/26

ieece *n* joist, supporting timber 689/34, etc; **ieece** *pl* 691/30, etc; **iests** 499/9

ierkin *n* jerkin: a close-fitting full-skirted men's jacket, worn over the doublet 126/10, etc; **gerkin** 294/14; **gerkyn** 181/13, 294/15; **ierken** 160/28, etc; **ierkyn** 123/11, 197/1; **iyrkyn** 170/2, etc; **gerkyns** *pl* 181/14; **gyrkyns** 170/10; **ierkenes** 161/28; **ierkyns** 124/18

iester *n* jester: a professional buffoon and amusement maker, especially one maintained in a royal or noble household 163/40, 609/15; **gester** 129/21, 184/23

iests *see* **ieece**

iette *v* 'jet': strut, swagger 279/32

iewelles *n pl* ornaments; here, as appurtenances of office 206/13

iigge *n* jig: a song and accompanying dance, often semi-dramatic, usually lively and comical, and not seldom scurrilous, commonly given at the end of a play 880/22

Ile *v phr* I'll, I will 846/28, 849/16

ill *adj* bad 300/34, 638/6; *adv* badly 286/23, etc

ill fac't *adj comp* ill-faced, ugly 857/18

imageri *n* 'imagery': figures woven, embroidered, etc, on cloth; *here*, cloth so ornamented 153/14; **ymagiri** 153/38

imbassidores *n pl* ambassadors 583/18

imbrodered, imbroyderde *see* **embrotheryd**

immiche *n* image, statue 843/41

immodest *adj* rude, indecorous 620/40, etc; **immodestly** *adv* 409/22

impotensy *n* disability 613/27

imposed *pp* imputed (falsely?) 874/14

inchebord *n coll* boards one inch thick 344/10 [*OED* Inch *sb*[1] 4b]
include *v* restrict 447/16
incontinent *adv* at once, forthwith 866/26; **incontinentlie** *adv* immediately, without delay 271/30
inconvenience *n* trouble, nuisance 342/39, etc; **inconuenyences** 349/19; **inconvenyences** 349/1
incorporated *pp* made a full member of the university by receiving the degree of Master of Arts or some higher degree 503/35, etc
indenture *n* 1. a legal agreement between two or more parties 159/38, 160/1; **indentures** *pl* 611/23, etc; 2. as a mock-heraldic device; **indentures** *pl* 1243/8
indevor *n* endeavour, attempt 339/37, 340/3
indevoringe *prp* endeavouring 340/6
indifferente *adj* impartial 550/36
influence *n* in astrology, the flowing of an ethereal fluid from the heavenly bodies down to earth, where it affects both the course of nature and human affairs; *fig* 875/17
ingresse *n* entrance 682/9
inhibite *v* prohibit 298/12, etc; **inhibited** *pp* 321/26, etc
inioy *v* enjoy, ie, have the benefit of 612/7
inmates *n pl* lodgers, boarders 349/15
inn *n* 1. a public house providing lodging, food, and drink to travellers 538/19, etc; **innes** *pl* 409/32, 599/5; 2. *in phr* **Innes of Court** *pl* college-like foundations in London for students and practitioners of the common law 574/10, etc; **Inns of Courte** 847/7; *attr in phr* **ynne of court men** members of the Inns of Court 542/29
innhoulder *n comp* innkeeper 571/31
insinuate *v* worm one's way; ingratiate oneself subtly and stealthily 848/34; *pr 2 sg* 848/33
inspersed *pp* interspersed, sprinkled 134/14
instance *n* request, entreaty 202/21
insufficience *n* deficiency, inadequacy 613/15; **in-sufficiency** 855/15
interlude *n* a light or humorous play 487/18, etc; **enterlude** 873/5; *attr in phr* **enterlude players** players of interludes 400/1; **enterlewdes** *pl* 404/9; **enterludes** 290/8, etc; **interludes** 339/21, etc
interludians *n pl* players of interludes 875/7, 875/39
interrogatoryes *n pl* questions formally put to accused persons or witnesses in court 432/14
intertain(e)ment, intertaynment *see* **entertainment**
inward *adj* 1. inner 508/20; **inwarde** 123/4; 2. intimate; **inward** 244/33
iogular *see* **iugguler**
Iohnian *see* **Ionian**
Iohn of All-Trades *n phr* a man of all work, an odd-jobber (possibly designating a specific individual) 678/37 [*OED* John 4]
Iohn Port lattin *n phr* the feast of St John before the Latin Gate (6 May), kept at St John's College, Cambridge as a patronal festival 392/3; **Iohn Porte Lattin** 628/31; **Iohn Porte Lattyn** 633/9; **Iohn Portlattin** 618/9; **Iohn Port Lattyn** 650/32; **Iohn Port Latin Day** 561/12–13, 561/12–13m; **Portlatin** 401/35; **Portlatine** 414/20, etc; **Portlattin** 604/29; **Portlatyn** 564/36
ioiner *n* joiner: a woodworker doing lighter and more ornamental work than a carpenter, eg, furniture making 677/2, etc; **ioyner** 407/40, etc
Ionian *n and adj* Johnian, (of) a member of St John's College, Cambridge 448/33; **Iohnian** *adj* 857/15; **Ionians** *n pl* 434/25, etc; **Ionnians** 428/25
iourneas *n pl* journeys 281/29
ioyned *pp* 1. associated 234/30; 2. attached 842/38; 3. made by joiner's craft (*see* **ioiner**) 198/22, 233/24
Iues cappes *n phr pl* Jews' caps, caps characteristically worn by Jews 162/6

iugguler *n* juggler, professional buffoon or merry-maker 106/15; **gugeler** 111/10; **iogular** 109/8; **iugglers** *pl* 400/2

iuncket *n* a treat; a meal of sweetmeats or other delicacies, perhaps as part of an outing 114/37, 115/8

iunior *adj* of younger age or less seniority; used to distinguish sons from their fathers, students from more advanced university men with the same surnames, and the lesser of two officials with similar responsibilities 301/28, etc; **iuniors** *pl* 505/36, 507/30; *in phr* **Iunior bowser** junior bursar 221/3, 221/8; *see also* **senior**

iustes *n pl* jousts 400/1

iustice *n* 1. enforcement of the law 277/5, 424/4; 2. a magistrate 299/11, etc; **ivstice** 292/39; **iustices** *pl* 276/41, etc; *in phr* **iustice of peace** justice of the peace: local magistrate dealing chiefly with breaches of public order 300/41, etc; **iustices of peace** *pl* 276/39, etc; **Iustices of the Peace** 343/4, 349/10; **Lord cheife Iustice of Kings Bench** the highest ranking judge in England, head of the court where suits were tried in which the crown had an interest 643/38; *usually simply* **Lord cheife Iustice** 542/27; **Lord Chieff Iustice** 304/24; **Lord Chief Iustice** 304/35; **Lord cheife Iustice of Common Bench** the second ranking judge in England, head of the court trying suits in which the crown was not concerned 643/39

iyrkyn *see* **ierkin**

John Port Latin Day *see* **Iohn Port Iattin**

kassokes *see* **cassoke**

kaye *n* key 484/22; **keay** 526/15, 527/38; **kei** 222/8, 222/11; **keayes** *pl* 528/3

keepe *v* 1. guard, protect 442/21, 856/22; **kepe** 161/35; 2. keep watch (?) 471/4

kenell *n* gutter 454/27; *see also* **chanell**

kepp *v pa 3 sg* kept 450/17; **keppe** *pp* 159/16

kercher *n* kerchief 643/21

kersey *see* **carsey**

kertle *see* **kyrtell**

kilderkin *n* a measure of beer equal to 18 gallons, or nearly 81.9 litres; a cask of that size 226/5, 516/10

Kings bench *n phr* the senior of the two courts of common law, where all cases involving the rights or interests of the crown were tried 542/27–8; *see also* **iustice**

Kings day *n phr* the anniversary of the king's accession to the throne (27 March for Charles I), kept as a public holiday 628/4, 632/22

kitchiners *n pl* kitchen staff 533/31

kittching *n* kitchen 131/37

kloke *see* **cloke**

knight marshall *n phr* officer of the royal household with jurisdiction over offences committed within its bounds and verges 533/36

knott *n* knot: 1. a design or figure formed of crossing lines, or of a looped continuous line; here, as an ornament; **knottes** *pl* 80/9(2); 2. a fixed amount of string, yarn, etc, sold as a certain number of coils tied with a knot; **knot** *pl* 1016/37; **knott** 1020/13; **knotts** 1017/19, etc

knytte *in phr* **of knytte worke** knitted 181/19

kyrtell *n* kirtle: a woman's over-garment, worn under the gown (*see* **gowne**) or without a gown; in the 16th century it consisted of a bodice and skirt (sometimes made or fastened together, but after 1545 usually made separately, so that the term kirtle came to denote the skirt only); throughout the 16th century the kirtle varied considerably in cut, being variously high- and low-necked, full-skirted or having a gored skirt, collarless or having a collar, etc; **kertle** 127/26, 161/22; **kyrtels** *pl* 186/23; **false cyrtyll** *n phr* in theatrical costume of the period, a piece or some pieces of cloth sewn into a gown to give the effect of a gown over a kirtle (?) 182/26;

false kyrtell 186/34, etc; **false kyrtyll** 182/38; **false kyrtelles** *pl* 202/6

labelled *ppl adj* provided with labels; a pun is meant between the labels put on legal documents to identify them or add codicils and the heraldic label, a band with hanging tabs added to a shield or figure to distinguish the arms of an eldest son or other junior member from those of the head of the family 1243/8

laborrar *n* labourer 131/38

lace *n* ornamental braid used to trim garments (open-work fabric lace was probably not introduced into England until 1545–6, and it is not clear which, if any, references in the Records to lace mean open-work fabric; coloured laces and lace 'guards' are the braided trim) 148/33, etc; **layces** *pl* 170/14

lacqueis *n pl* lackeys: footmen 514/8

ladis *n poss* lady's 80/28

Lady day *n phr* the feast of the Annunciation, 25 March; in England one of the quarter-days (*see* **quarter**) when accounts were settled 648/4; **our Lady Daye** 612/11

lakked *v pa 3 sg* was lacking: was lost, was missing 89/22

lamis *n pl* lambs, ie, pictures of lambs (?); or 'lames,' thin plates, perhaps of metal or mother-of-pearl (?) 153/38

language *n* ability to understand a foreign or learned tongue 539/40

lantehorne *n* lantern 211/23

largeis *n* largess; money or gifts freely bestowed 305/22

late *adj* 1. former (but not necessarily deceased) 288/35, etc; 2. recent 290/12, etc; *in phr* **of late** lately, recently 1330/30, etc

latitude *n* breadth 864/2

latters *adj* latter 505/10

laubour *n* labour, trouble 134/20

laughinge...in his sleeue *see* **sleve**

lawne *n* lawn, a fine linen resembling cambric; a garment made of this 160/11; **lawnde** 123/13; **lawnes** *pl* 501/6

lay *v* pay; **laid** *pp* 177/37, etc; **laide** 188/37; **layd** 113/33, etc; **layde** 265/15, etc; **layed** 216/31

lay(e) *see* **lie**

le the French masculine definite article, used to mark the presence of a vernacular noun in a passage of Latin 39/9, etc; **lee** 36/27, etc; **ly** 80/20, etc; **les** *pl* 373/7, etc; **lez** *pl* 74/11, 223/8; **le** *sg for pl* 47/10, etc

leade *v pa 3 sg* laid; *in phr* **leade back** struck back, fought back 449/31

leades *n pl* leaden roof 484/22

leaft *pp* left 256/6

learne *v* instruct 611/35; **learned** *pp* 120/1, etc; **lernid** 173/15, 232/35

least *conj* lest 289/33, etc

leave *n* 1. departure 515/29, 625/28; **leaue** 509/31, 511/31; **leaues** 511/25; 2. permission; **leave** 480/28, etc; **leaue** 550/23, 552/25

lectures *n pl* readings, portions of some text read aloud 365/10

leese *v* lose, give up 271/18, 271/19

lefethers *see* **fethers**

lefferey *see* **livery**

lehoukes *see* **hookes**

legunpowder *art and n* the gunpowder 151/25; *for 'le' see* **le**

lenger *adj compar* longer 139/10

lernid *see* **learne**

leskreneum *see* **screene**

lesse *adj compar* lesser, smaller 171/16m, etc

letheringe *vb n* leathering: attaching to leather straps 225/41

lett *n* hindrance 290/13

letted *v pa 3 sg* hindered 231/40

lettell *pron* little 444/26

letten *adj* Lenten 181/3

letting *vb n in phr* **letting out** entitling, qualifying 668/9–10 [*OED* Let v^1 34d]

leveris, levery *see* **livery**

lewde *adj* rude, vulgar (but not necessarily lascivious) 140/6, etc; **lewed** 270/23, etc

lewdnes *n* rudeness, vulgarity, wickedness 276/24, etc; **lewdenesse** 139/8
leysour *n* leisure 135/32
lez *see* **le**
lians *n pl* lions (ornamentally worked in fabric or metal) 175/37; **liens** 153/21; **lyon** *sg (but pl in sense)* 154/1
liberall *see* **aduantage**
liberties *n pl* a district exempt from the usual authority; particularly, the territory of a borough, as exempt from the jurisdiction of the sheriff of the surrounding county; Cambridge University had jurisdiction within its own liberties 297/22, 545/18; **libertyes** 572/4, 647/25
licke *pron* like 270/6, 270/35
lickwyse *adv* likewise 272/1
lieger-jests *n phr pl* 'ledger-jests': stock jokes 377/34
lie *v* 1. lie; **lieng** *prp* 123/3, etc; **lienge** 127/14; 2. lodge, spend the night; **laye** *pa 3 sg* 346/5; **lay** *pa 3 pl* 540/12
liens *see* **lians**
light *v* alight; **lighted** *pa 3 sg* 453/6; **lighting** *prp* 505/32; *see also* **lyte**
light *adj* frivolous, of small account 276/14, 276/18
lightlywode *n* likelihood 135/30
lightness *n* carelessness 135/3
lik *adj* like 147/11; **likes** (error?) 127/4
likewaies *adv* likewise, in the same way 309/33
limmes *n pl* limbs 859/23
lincke, linke *see* **lynke**
lithernes *n* laziness 536/25
liuelesse *adj* lifeless 854/21
livery *n* a distinctive suit of clothes, given by a magnate or corporate body to a retainer (such as a town wait) as a mark of office and part payment for his services 560/32, etc; **lefferey** 99/37; **levery** 581/25; **liuerie** 602/4; **liuery** 585/22, 597/4; **liuerye** 629/15; **lyuere** 87/24, etc; **lyverie** 266/22; **leveris** *pl* 114/33; **leveryes** 490/30; **liuerries** 556/22; **liuerys** 96/11; **liveres** 184/19; **liveries** 192/27, etc; **liveryes** 308/17, etc; **lyueres** 103/24, etc; **lyuereys** 98/8, 116/11; **lyveres** 154/31, 176/16; **lyveries** 257/18, 259/4; **lyveris** 89/14; **lyveryes** 119/4, etc; **lyvyries** 143/37
loen *n* loin 281/16; **lones** *pl* 165/34
loggattes *n pl* loggats: a traditional game, in which the players vied at throwing wooden balls, fitted with handles, as near as possible to a fixed stake 571/18; **loggetes** 395/42, 645/40
longinge *prp* belonging 153/1
loode *n* load 433/1
loolye *adv* lowly, humbly 233/7
loose *v* lose 622/26, 701/3
loosers *n pl* losers 550/28
lord *n* one appointed to oversee Christmas revels 82/28, etc; **lorde** 117/10, etc; **lordes** *pl* 177/29; *in phr* **lord of misrule** 321/7; **lorde of mysrule** 117/24; **lords of misrule** 486/28; *see also* **emperor** *and* **magistrate**
lord of ye tapps, lord tapps *see* **tapps**
lose *adj* loose 201/40
lottery *n* an arrangement for distributing prizes by chance among purchasers of tickets, usually intended to raise money either for the promoters or for some worthy cause 321/7; **lotterye** 436/35
lowe *adj* trivial, trifling 139/34
lumber *n* disused pieces of furniture, etc, taking up room; useless odds and ends 203/34
lute *n* a stringed musical instrument resembling a guitar; *attr* 369/11, etc
luter *n* lute player 125/6; possibly an occupational surname 32/3, etc
ly *see* **le**
lynke *n* link: a wooden staff or baton, intended for use as a torch but apparently also used by stage ushers for crowd control 427/3, etc; **linke** 453/5, 476/29; **lynck** 476/35; **lyncke** 183/13, 439/26; **lynk** 463/14; **linkes** *pl* 437/32; **links** 607/22; **lynckes** 183/11; **lynkes** 115/38, etc; **lynks** 426/17, etc

lynke *v* beat or strike, apparently with a link (*see* **lynke** *n*) 440/9, etc; **lincke** 455/36; **linke** 465/17, 470/7; **lyncke** 439/31, etc; **linckd** *pa* 463/18; **linked** 465/18; **linkt** 453/4; **lyncked** 434/1, 450/5; **lynct** 433/34, 468/5; **lynked** 427/21, etc; **linked** *pp* 468/3; **linkt** 453/20, etc; **lyncked** 434/32; **lynckt** 434/20, etc; **lynct** 433/32, 433/33; **lynked** 426/32, etc; **lynkt** 449/4, 462/10; **linking** *prp* 453/17; **linking** *vb n* 452/32, 463/7; **lyncking** 456/4; **lynckinge** 433/13; **lynking** 426/33, 427/11 [presumably formed from the noun, but perhaps blended with a dialectal variant of *OED* Linge, *EDD* Linch, to beat, thrash]

lyon *see* **lians**

lyte *pp* lit, lighted 443/32; **light** 437/12

mace *n* a sceptre or staff of office 190/6, etc; **maze** 220/31; **maces** *pl* 234/25; **macys** 186/28

mad *pp and adj* made, built 845/26; *see also* **owld**

madamoisellaes *n pl* unmarried Frenchwomen; hence, foreign maidservants or waiting-women 859/27

magistracy *n* the office and dignity of a magistrate 378/5

magistrate *n in phr* **Christmas magistrate**, one appointed to oversee Christmas revels 155/24; *see also* **emperor** *and* **lord**

mainprise *n* the action of procuring the release of a prisoner by guaranteeing his appearance in court at a specified time 396/24; **maineprize** 646/22

maintain *v* 1. uphold 378/5; **maintaine** 303/22; **mayntaine** 301/1; 2. support, assist; **mayntayne** 435/22, 669/41; **maynteyne** 425/37; **maintained** *pp* 302/3; **mayntayned** 669/39; **maynteyned** 140/31

maintenance *n* 1. preservation 247/22, 645/25; **maintenaunce** 395/26; **mayntenance** 297/10, 297/14; **mayntenaunce** 139/37; 2. sustenance, support; **maintenance** 848/23; **mayntenance** 612/9; **mayntenaunce** 276/8

maior *n* the head of a town or city corporation 119/7, etc; **maier** 87/33, etc; **mair** 115/8; **maire** 173/2, etc; **major** 377/29, etc; **mayer** 90/34, etc; **mayor** 369/38, etc; **mayre** 107/35, 131/4; **meyer** 99/34; **maiers** *poss* 338/24; **maiors** 124/33, etc; **majors** 378/3; **mayers** 110/29, etc; **mayors** 577/15

maister *see* **master**

mak *v* make 153/13, 534/18; **makyn** *vb n* making 191/37, 192/3

makr *n* maker 500/35

man *n* 1. workman or servingman, especially one helping a master craftsman or entertainer at his trade or waiting on a gentleman 131/35, 300/33, etc; **mann** 470/26, 485/34; **mans** *poss* 678/24; **men** *pl* 163/2, 163/16, etc; **menne** 189/4; 2. (with qualifying noun) a member of a particular college or university, or native of a particular district 446/33, etc; **men** *pl* 231/31, 464/1, etc; **menn** 432/36; **menne** 425/23, etc; *see also* **clubb man, halberd men, singing man, text, townsman**

manciple *n* an officer who buys provisions for a college or similar body 202/31, etc; **manciples** *poss* 261/37, 266/9

manor *n* 1. bearing, conduct 140/32; 2. *in phr* **in maner** more or less, after a fashion 459/33

mannerly *adv* with good manners, politely 536/36

mannor house *n comp* the residence of the lord of a feudal estate; a gentleman's unfortified country house 551/39

mantled *ppl adj* (of a helmet) provided with a cloth, called a mantle or lambrequin, fitting over the top and hanging down the back and sides to shoulder level, originally meant to protect the wearer from the sun 1243/8

mark *n* 1. target; **marke** 119/26; 2. affixed sign; **mark** 688/32, etc; **marke** 688/31;

markes *pl* 693/14; **marks** 692/11; 3. a cross or monogram written in lieu of one's name; **mark** 453/30; **marke** 698/11; 4. a monetary unit, equal to 13s 4d; **markes** *pl* 246/30

marke *v* 1. note 119/1, 139/16; **marked** *pp* 120/4; 2. identify by affixing a visible sign; **markd** *pp* 688/28, etc; **marked** 688/40

marmaled *n* marmalade 150/30

marquesse *n* marquess, a nobleman ranking between a duke and an earl 173/1, 573/28; **marquys** *poss* 111/3; *see also* Patrons and Travelling Companies *under* **Marquys**

marshall *n* 1. a high-ranking military officer 512/10; **high marshall** *n phr* 512/3; 2. an officer charged with arranging ceremonies; **knight marshall** 533/36; **marshalles** *poss* 226/12; **marshalls** *pl* 534/6

martialled *ppl adj* marshalled 537/9

master *n* 1. an employer 334/2, etc; **masters** *poss* 365/40, 366/15; 2. the head of a company or troupe 611/7, 612/29; **masters** *pl* 376/37; 3. the head of a college or hall in the university 133/29, etc; **maister** 215/36, etc; **masteres** *poss* 127/14, etc; **masters** 123/3, etc; **masters** *pl* 135/7, etc; 4. an organizer or overseer; **masters** *pl* 270/28; 5. a master of arts (*see 8. below*); **maister** 858/36; **masters** *pl* 571/6; 6. possessor, owner; **maister** 859/4; 7. title of respect given to dignitaries and master craftsmen 138/23, etc; **maister** 110/29, etc; **mayster** 842/10; **masteres** *pl* 225/15; **masters** 256/30; 8. *in phr* **master of arte** a university graduate holding the second or senior degree in the faculty of arts, and thereby having a vote in the university senate 297/37, 297/38–9; **mayster of arte** 288/32; **Master of Artes** 435/35, etc; **Master of Arts** 428/30, etc; **maysters of Arte** *pl* 289/14; **masters of Artes** 432/32, etc; **masters of Arts** 411/14, etc; 9. *in phr* **Master of the Requestes** one of the leading officers of a court set up to redress petitions sent to the sovereign 232/22; 10. *in phr* **Masters of the Chancery** *pl* senior officials in the lord chancellor's court 286/8

mastrys *see* **mistris**

matriculated *pp* registered as a student in the university 854/7

matier *n* matter 93/40, etc; **mattier** 134/21, 137/5; **mattyer** 134/17; **matiers** *pl* 133/36

mayd *v pa 3 pl* made 183/27; *pp* 108/12

maze *see* **mace**

meanes *n pl* 1. the measures by which a result is achieved 139/19, etc; **means** 573/10, 848/13; *hence* 2. stratagems, tricks 139/25, 396/16, 400/2

meaning *n* intention 541/10

mease *n* mess, portion of food intended to serve four people 169/4, etc

measure *n in phr* **in any measure** to any degree, at all 701/26

meat *n* food (not necessarily flesh) 202/31, etc; **meate** 225/25, etc; **meatt** 321/33, 323/25; **mete** 167/35

median *adj* medium: of paper, of a size halfway between demy and royal 180/18

mediocrity *n* 1. moderate or limited talent 534/26; 2. moderation; **mediocritie** 622/16

meerly *adv* purely, altogether 536/19

meery *adj* merry 338/32

meete *adj* fitting, suitable 155/27, etc; **meet** 857/20; **mete** 227/28, etc; **metest** *superl* 227/31; **metelye** *adv* appropriately, decorously 235/3

memorie *n* memorial, record 120/6; *in phr* **in our memorye** as long as we are remembered 270/12

mend *v* repair 409/1, 676/32; **mende** 284/33, 456/31m; **mending** *prp* 318/17; **mending** *vb n* 99/27, etc; **mendinge** 172/34, etc; **mendyng** 115/35, etc; **mendynge** 206/11

men(n)(e) *see* **man**

menns *see* **a menns**

menyvere *n* miniver, a kind of fur 80/2

mercenary *adj* hired, working for wages 859/36

merelie *adv* merrily 119/38

mervelous *adj* marvellous 139/5, 139/19

mesure *n in phr* **hard mesure** harsh treatment 439/2
mete *see* **meat** *and* **meete**
metelye *see* **meete**
meyer *see* **maior**
middes *n* midst, middle 80/10, etc; **middest** 389/28, etc; **middst** 509/12
midsomer *n* Midsummer Day (24 June) 319/10, etc; *in phr* **Midsomer ffayre** a fair held yearly at Cambridge at Midsummertide 329/3; **mydsommer fayre** 290/40; **midsomer quarter** the quarter of the year beginning on Midsummer Day 488/40
mind(e), minded *see* **mynde** *n and v*
minister *n* 1. a clergyman in charge of a parish 663/34; 2. officer or agent of the crown; **ministers** *pl* 395/24, etc
minstrel(l)es, minstrels *see* **mynstrell**
miscalld *v pa 3 sg* reviled 441/25
mischeife *n* 1. wickedness, injury 289/30; 2. evil, annoyance; **mischiefes** *pl* 856/35
misdemeanor *n* bad behaviour, misconduct 341/38; **misdemaynor** 300/35; **misdemenor** 304/21
mislike *v* dislike 292/41, etc; **myslycke** 270/10; **misliked** *pa 3 sg* 270/11; **mislik't** 859/30; **misliked** *pp* 844/19
misorder *n* disorder 436/20, 476/34; **misordre** 140/35
misrule *see* **lord**
mistris *n* 1. title of respect given to married women or women carrying on a trade 329/11, etc; **mastrys** 83/6; **mistres** 99/34; **mistress** 89/28(3); 2. paramour; **mistris** 365/39, etc
misvse *v* 1. abuse, ill treat 382/31, etc; **misuse** 433/27; **misused** *pp* 460/3; **misvsed** 472/14, 478/18; 2. *refl* misbehave; **misvsed** *pp* 140/39
miter *n* a cap, deeply cleft at the top and shaped when seen from the front or back like a pointed arch; worn by bishops as a mark of office until 1552 80/8, etc; **myter** 123/38, etc
mittimus *n* a magistrate's warrant committing a specified person to prison 571/20
mockado *n* a piled cloth of silk and wool, or silk and linen, sometimes called mock velvet 226/4(2)
moderate *v* to preside over an academic disputation, ensuring a fair hearing for all parties and evaluating their arguments 854/12; **moderated** *pa 3 sg* 508/38
moderator *n* one who presided over academic disputations (*see* **moderate**) 508/33, 509/8; **moderators** *poss* 508/27
modest *adj* decorous, well behaved 544/26, 862/33
modestie *n* decorum, good behaviour 290/21, etc; **modesty** 856/32
moe *adj used as n pl* more 119/26; **moo** 99/35
Mome *n* fool 876/35
Momish *adj* foolish 875/40
moneth *n* month 541/12, etc; **monethe** 129/36
monitions *n pl* directives 502/28, etc; **monicions** 620/7
monseigneur *n* French title of respect, given to foreign dignitaries in general 512/12
montaine *n* mountain (with pun on proper name) 855/39
moo *see* **moe**
moore *adj compar* more 305/1, etc; *adv* 461/4, etc
moother *n* mother (used as title for mature woman) 425/35
more *adj compar in phr* **the more part** the greater part, the majority 411/35; **ye more parte** 176/39
morris *n* a kind of dance, usually performed in fancy costume, in these instances to the accompaniment of bells 879/15; **morrys daunsers** *n phr pl* those who perform a morris 225/41
moste *adj superl in phr* **moste parte** greatest part 366/13, etc
motion *n* 1. movement, transition 854/22; **motions** *pl* 682/10; 2. prompting,

suggestion 426/29; 3. proposal 541/13; 4. puppet play 487/18

motle *adj* motley, variegated 202/2

mowe *v pr 3 pl* make mouths, grimace 876/4

moyer *n* mother 536/6, 536/33

mulct *n* fine 410/4, 410/8; **mulctes** *pl* 271/25, etc

murrey *n* mulberry colour 294/19; **murry** 314/29

musicke *n* a band of musicians 498/26, etc; **musick** 530/3 (?), 530/4, etc; **musique** 698/11

musitian *n* musician 352/10, etc; **musician** 273/33, etc; **musicion** 306/21, etc; **musicon** 668/29, 669/13; **musition** 254/5, etc; **mussission** 610/29; **musicans** *pl* 595/16, 653/35; **musichians** 557/37; **musicianes** 307/16; **musicians** 371/19, etc; **musiconers** 614/19; **musicions** 278/20, etc; **musicons** 380/35, 384/10; **musitians** 287/9, etc; **musitioners** 406/41, 519/22; **musitiones** 263/4, etc; **musitions** 273/4, etc; **muzitions** 619/32, etc; **musitians** *pl poss* 265/22, etc; **musitions** 647/34; **musition's** 353/11

musters *n pl* assemblings of able bodied men to show that they had the weapons required by law and knew how to use them 664/30

mydl *n* middle 233/22; **mydle** 233/15, 233/19

mydsommer *see* **midsomer**

mynde *n* 1. intention, preference 133/29, etc; **mind** 541/13; **minde** 573/34; **myndes** *pl* 269/20; 2. memory; **mind** 516/1; *in phr* **time out of minde** for longer than anyone can remember 545/10; **tyme out of mynde** 561/33; **tyme owt of mynde** 309/30; 3. opinion, way of thinking 277/13

mynde *v* 1. intend; *pr 1 sg* 133/35; **myndyng** *prp* 235/22; 2. incline; **mynded** *pp* 276/19; *in comp* **tyrannous minded** inclined to tyranny 847/31–2

mynstrell *n* minstrel: a professional entertainer using music, singing, story telling, juggling, etc 110/37, etc; **minstreles** *pl* 215/32; **minstrelles** 87/31, 89/17; **minstrels** 279/33; **mynstralles** 103/28; **mynstreles** 184/14; **mynstrelles** 92/34, etc; **mynstrels** 104/41

myslycke *see* **mislike**

mysrule *see* **lord**

myste *n* mist, light fog 199/3

myter *see* **miter**

napes, Naples *see* **fustian**

neck *n in phr* **in the neck of this** right after this 642/12

neede *n in phr* **for a neede** if necessary 334/4

neght *n* night 82/31, etc; **neghtes** *pl* 82/30

neighbower *n* neighbour 291/35, 292/1; **neghtbowre** 83/20; **neyghbower** 291/21

neiyer *adv* neither, nor 536/27, 536/28

neste *n* set 203/33

netled *v pa 3 sg* nettled, vexed 542/26

newyers day *n phr* New Year's Day 183/11, 199/25; **new yers day** 183/28

neyghbower *see* **neighbower**

nice *adj* mincing 849/30

night *n* (with the names of church feasts and fasts) the night before a holy day: **Ashwenesdaye night** the night between Shrove Tuesday and Ash Wednesday 461/40; **candlemas night** the night of 1 February 183/13; **Candlemisse night** 548/22; **sanct Iohns night** the night of 23 June 143/31

nimiety *n* excess, intemperance 998/21

ninehoales *n pl* a game in which the players try to roll small balls into nine holes, each with a separate scoring value, made in the ground or on a board, or through nine arches 571/18; **nine-hoals** 357/8; **nyneholes** 395/42, 645/40

noble *n* an English gold coin, first minted by Edward III; in 1542, it was worth 10s; **nobles** 134/13

noche *n* ouch, brooch 80/4

noder *see* **nother**

nominated *pp* named 484/17

non graduate *adj and n comp* undergraduate: applied to a university student who has not

yet taken a degree 410/8; **non graduat** 411/26; **non graduates** *pl* 412/2

non-regent *adj and n* applied to a master of arts of five years' standing or more, no longer obliged to preside over disputations in the schools 503/14, etc; **non regentes** *pl* 636/30; **non regents** 504/21, etc; *see also* **regent**

norture *see* **nurture**

nosell *n* nozzle, ie, a socket (for a candle or other light) 211/23

nother *quasi-pron in phr* **a nother** another 146/23, etc; **a noder** 83/18; **a noyer** 199/35

notize *n* notice, warning 309/34

nought *n* figure 0, zero 135/31

nought *adv* wickedly 138/31

nout *adv* not 83/19

nowne adiectiue *n phr* adjective, word standing for the name of an attribute 850/21

noyer *see* **nother**

noyse *n* band of musicians 329/9, etc

nurture *n* upbringing, training 348/34; **norture** 276/6

obscene *adj* disgusting (but not necessarily lewd) 643/24

occasion *n* 1. cause, incitement 136/3, etc; **occacion** 297/29, 382/15; **occasyon** 362/39, 439/35; **occacions** *pl* 297/17; **occasions** 140/33, etc; **occations** 395/28; 2. occurrence 347/38; 3. time; **occasion** 346/14; **occasions** *pl* 864/35; 4. piece of business 231/40

occasioned *v pa 3 pl* caused, incited 426/1, etc

occupied *pp* employed 163/1, 191/30, etc

occupiers *n pl* residents 310/2

occurrents *n pl* happenings, events 875/24

ockystewysday *see* **Hocktewsdaye**

ocupye *v* use 254/19

office *n* 1. service 573/30; 2. duty 133/35, 140/2; 3. place or post 289/9, etc; **offyce** 176/32, 339/35; **offyces** *pl* 176/31, 176/37; 4. department of the royal household, *in phr* **Office of the Roabes** branch of the household caring for the sovereign's robes of state and those of the retinue 355/18; *see also* **robes**

Okemonday *see* **Hockmunday**

ondoyng *vb n* undoing, destruction 269/22

one *prep* on 373/26, etc

onlawfull *adj* unlawful 269/19

onlawfullnes *n* unlawfulness 269/25

ons *pron poss* one's 464/30

onspoken *ppl adj* unspoken 136/36

onward *adv* in time, eventually 642/5

oon *pron* one, a certain 140/22

oonles *conj* unless 139/24

oonly *adv* only 135/23, 136/9

opoynte *v* appoint 271/27; **opoynted** *pp* 234/29

opposite *adj* hostile 550/30

orator *n* 1. an officer of the university, appointed to make public speeches, write official letters, introduce candidates for certain degrees, and perform other similar duties 356/4, etc; **orattor** 510/40; **Publique Oratour** 244/2; 2. suppliant; **oratores** *pl* 341/35

ordering *vb n* preparing 527/9

orderly *adj* conformable to established order or rule 247/22

ordinarily *adv* customarily, habitually 348/39

orgins *n pl* organs 660/17

or...or *conj* either...or 471/2

orphas *n pl* orphreys: ornamental bands or borders on church vestments, often richly embroidered 181/20

ost *see* **host**

ostell *see* **hostle**

oþer *adj* other 89/29

ouer bodi(e) *see* **bodie**

ouerplus *see* **overplus**

ouersight *n* supervision 373/38, 858/34

ought times *adv phr* oft times, often 856/33

ould *adj* old, ie, notable, plentiful 445/6

oure *adv* over 119/15

out *prep* used where modern idiom requires 'out of' 434/6, etc

overplus *n* surplus 318/10; **ouerplus** 550/21
over watched *pp* exhausted, worn out 235/20
owld *adj* 1. old 127/17, etc; 2. **owld mad** *ppl comp* 'old-made,' ie, old-fashioned 161/30
oyer *pron and adj* other 111/38, etc; **oyers** *pl* 536/8

packthred *n* packthread, stout thread like that used to sew or tie up packs or bundles 500/18; **packthrede** 208/31; **pacthred** 498/30; **pakethreid** 122/20; **pakthrede** 162/30
padd horse *n comp* 'pad': an easy-paced horse for riding roads and tracks 533/26
page *n* 1. an attendant on a person of rank 543/30; *pl in phr* **Gentlemen Pages** 513/25; 2. **Pages of Honnor** youths of gentle birth serving as pages to learn court ways 513/18
pace *n* course, way 875/35
paiar *n* pair 126/18, etc
paid home *pp phr* revenged (the usual meaning is 'punished, paid out'; perhaps the syntax is confused here) 445/9
paine *n* 1. penalty 586/13, 586/28; **payne** 233/11, etc; 2. effort, exertion; **paines** *pl* 178/13, etc; **pains** 173/28, 701/30; **paynes** 274/22
paines *n pl* panes (of glass) 252/27, 265/40
painfull *adj* willing to take pains, assiduous, diligent 855/34
pakethreid, pakthrede *see* **packthred**
pale *n* vertical stripe or band in the middle of a shield (heraldic term) 1243/7; *see also* **parte**
Pal(l)atine *see* **Count Palatine**
Palsgraue *n* the Count Palatine of the Rhine 492/30, etc; **Palsgrave** 507/16; **Palsgraues** *poss* 501/34
paned *pp* made of or decorated with long ribbon-like strips of material set close and parallel, sometimes slashed to show puffs (*see* **puffs**) beneath 153/33; **panyde** 153/22
panes taking *vb n* taking pains, doing careful work 417/4–5
Pantaloun *n* a comic character: the butt of the clown's jokes, and sometimes his assistant 855/20
panted *pp* painted 220/1
pantoffles *n pl* overshoes covering the toe only; in the second half of the 16th century, these often had cork soles and high cork heels; they also came to be made of rich materials and were worn indoors as slippers 849/30
panyde *see* **paned**
papaly *proper n* (?) 498/25; *see endnote*
paper *n* a sheet of music (?) 1019/10
parantes *see* **parrantes**
parasite *n* a stock character in comedies, a toady who attaches himself to a wealthier man and lives at his expense 672/37, 843/38; **parasites** *poss* 223/31, etc
parcell *n* 1. part, portion 692/15; 2. bundle or set; **parcels** *pl* 189/36
parceyuid *v pa 1 sg* perceived 137/3
parld *v pa 3 pl* talked 463/17
parrantes *n pl* apparels: pieces of coloured cloth, often embroidered, attached to an amice and sometimes also to the skirt of an alb, and changed to match the church feast or season 153/7, 154/4; **parantes** 154/4
parrych *n* parish 82/29
parte *adj* 1. party, ie, divided: *in phr* **parte per pale** evenly divided lengthwise (heraldic term) 1243/7; 2. 'party': parti-coloured, variegated; **partie** 196/10
parted *pp* 'party': parti-coloured 219/8
partie *n* 1. part (of a garment) 196/6; 2. role (in a play); **parties** *pl* 94/2
parts *n pl* abilities, talents 543/12, 855/35; *in phr* **of parts** gifted, talented 855/39
pasquilles *n pl* scurrilous writings, squibs 876/23
past *n* pasteboard 127/36, etc; **paste** 127/35, 171/38; *attr in phr* **past hattes** 162/14; *see also* **pastbord**
pastbord *n* pasteboard: a stiff, firm substance made by pasting together, compressing, and rolling, three or more sheets of paper 162/11; **past boordes** *pl* 158/19

pastime *n* diversion, amusement; **pastimes** *pl* 270/23, etc; hence, a diverting or amusing performance 298/22, etc

pastorall *n* a play portraying idyllic rural life 509/29, etc; *attr* 500/20; **pasterall** 527/12; **pastoral** 514/16, 622/31; **pastorals** *pl* 853/42

pattents *n pl* open letters from the sovereign or some other authority, ordering something to be done, conferring rights and privileges, or recording an agreement 665/7; **lettres pattents** *n phr* 665/10, etc

Paules *n poss* St Paul's Cathedral, London 650/9; **Pawles** 574/6; *in phr* **St Paules church** 648/7–8m

paved *pp in phr* **paved out** laid out as pavement 445/27

pawle *n* pall, a rich cloth used as a cover, canopy, or hanging 124/4

payar *n* pair 126/16; **payer** 124/21, etc

paynes *n pl* panes (of glass) 175/25

peace *n* 1. public order 269/24, etc; **peaxe** 270/27; 2. *in phr* **hold her peace** keep silence 642/25–6; *see also* **iustice**

pecked *ppl adj* peaked; *in phr* **pecked hattes** hats with one or more conical points 197/20

pedante *n* pedant 876/40 [OED Pedant *and* Pedante]

pedanteria *n* teaching (as a profession) 855/18

peeced *pp* pieced, ie, made to come apart and fit together again 693/8

peekes *n pl* points 146/13

pelting *ppl adj* paltry, mean 997/18

penitencie *n* penitence, repentance 288/39

pensionary *n* a residence for pensioners, ie, undergraduates of a college who had to pay for their room and board 485/19

pere *n* pair 104/5

perfite *adj* perfect 119/20

persers *n pl* piercers, ie, tools for making holes 203/32

person *n in phr* **of person** in bodily figure 155/25, 244/22

personate *v* imitate, mimic, especially in a theatrical performance; **personated** *pa 3 pl* 849/31; *pp* 377/34; **personating** 859/36

phisick *n* medicine 868/38

pickadilly *n* in the 17th century, an upright stiffened frame attached to the back of the doublet collar and edged with tabs turned out horizontally to support the ruff 673/2, 673/12 [Cunnington, *17th Century*]

pitch *v* 1. fall heavily; **pich't** *pa 3 sg* 639/25; 2. *in phr* **pitch upon** settle on, choose; **pitched upon** *pa 3 sg* 855/38; *pp* 543/11

pitt coale *n comp* coal mined from the ground 527/21, etc; cf **sea coale**

placet *n* 'placet': assent, consent 511/10

plae(s) *see* **play**

plaer(e)s *see* **player**

plage *n* a deadly epidemic disease, the bubonic plague or Black Death 199/4, etc; **plague** 276/25, 340/26; **plague-time** *comp* time of the plague 641/39–642/1

plageary *n* plagiary, plagiarist 286/14

plaiar(e)s, plaier *see* **player**

plaid(e), plaie *see* **play** *and* **playe**

plaing gere *n comp* playing gear, costumes and properties for acting 99/27, etc; **playng gere** 169/19, 189/36; **playenge gere** 190/11

plais *see* **play**

plaited *pp* pleated 160/40

plaites *n pl* 1. pleats 126/32, 196/14; *see also* **playtes** 2. plates, sheets (of metal), or plates (for food) 185/7; *see also* **plate**

plasse *n* place 83/19

plate *n* metal beaten out 191/3; **platt** 121/12; *see also* **cote, plaites**

play *n* 1. performance, usually but not necessarily dramatic 92/23, etc; **plae** 165/24; **plaie** 166/4, etc; **playe** 107/3, etc; **pley** 144/18, etc; **pleye** 230/36; **plaes** *pl* 165/26; **plaies** 118/31, etc; **plais** 132/5, etc; **playes** 109/19; **plays** 108/13; 2. recreation, pastime 514/18; 3. jest, sport; **playe** 140/28

playe *v* 1. perform a dramatic piece 247/17, etc; **plaie** 322/10 (?); **play** 92/24, etc; **plaid** *pa 3 sg* 319/28 (?); **plaied** 134/9; **playd**

202/27; **played** 200/30; **plaid** *pp* 884/39; **plaied** 343/12, 367/17; **play** (*probably error for* 'playd') 869/31; **playd** 847/30; **playde** 133/30, etc; **played** 134/8, etc; **pleyd** 230/36; **pleyde** 230/28; **pleyed** 231/3, 280/31; **pleyede** 230/31; 2. act a particular role; **play** 544/34; **plaied** *pa 3 sg* 356/24, etc; **played** 93/40, 851/20; **pleade** 872/18; *fig in phr* **play the hypocrite** dissemble, pretend to virtues 544/1; **played the man** behaved as a befitted a man, ie, valiantly 467/38–9, 474/23; **plaied the man** 483/19; **play what part he would** do whatever he pleased 544/34–5; 3. perform feats of skill; **play** 269/28; **played** *pp* 271/15; 4. *fig in phr* **played this game** carried out this undertaking 544/31–2; 5. divert or disport oneself; **play** 656/6, 656/12; **playe** 656/8; *hence* 6. toy, trifle; **played** *pp* 378/3; *in phr* **playd upon** trifled with, used frivolously 640/10

player *n* 1. a performer; usually an actor, but also used of musicians and those performing feats of skill 544/30; **plaier** 259/10; **pleyer** 106/12; **pleyers** *poss* 198/16; **plaeres** *pl* 209/7; **plaers** 192/14; **plaiers** 184/39, etc; **playeres** 114/35, etc; **playerres** 107/13; **players** 103/18, etc; **pleyars** 86/37; **pleyers** 99/35, etc; **plaers** *poss pl* 167/10; **plaiares** 127/14; **plaiars** 148/3, 148/7; **plaieres** 222/11, 222/13; **playeres** 153/16, etc; **players** 108/8, etc; **pleyers** 144/12; 2. one who plays a game or sport 682/36; *see also* **interlude, game pleyars, puppitt player,** *and* **waighte player**

playing *vb n* performance: usually dramatic, but also of music and feats of skill 138/27, etc; **plaienge** 223/34, etc; **playeinge** 332/5, etc; **playeng** 134/22, etc; **playinge** 143/26, etc; **playng** 97/16, etc; *for compounds see* **plaing gere, playing gown, playing hosse, playng cote**

playing gown *n comp* playing gown, a costume for an actor 97/11

playing hosse *n comp* playing hose, stockings for an actor 97/22

playng cote *n comp* playing coat, a coat for an actor 842/9; **playng coitte** 122/26; **playng coyt** 102/31; **playng cotes** *pl* 842/6; **playng cottes** 97/5, 97/6–7

playtes *n pl* meaning uncertain, perhaps 'pleats' (ie, of a fabric different from that of the rest of the garment), or pieces of decorative braid [*OED* Plait *sb*, Plat *sb*[4], Pleat *sb*; *MED* pleit *n*] 123/6, 123/7; *see also* **plaites**

pleade *see* **playe**

pleasure *v* please, delight 232/13, 562/7; **pleasuer** 310/1

pleiseth *v pr 3 sg* pleaseth 134/24

pley, pleyars, pleyd(e), pleye, pleyed(e), pleyer *see* **play, playe** *and* **player**

poate *v* poke, thrust, push 437/35 [*OED* Pote *v*]

pon *in* **a pon** *prep* upon 107/34, etc

ponderynge *prp* weighing 254/6

pontyd *pp* (error for?) pointed, ie, appointed 83/19

poorter *see* **porter**

popinieis *n pl* popinjays: parrots; *here ornamental representations of parrots* 153/11

populer *adj* common, characteristic of the common people 276/17

porculles *n* 1. portcullis: a movable wooden or iron grate fitted to the gateway of a stronghold as a defence; 2. *here*, a representation of this as an heraldic charge on a shield 162/9; 3. a miniature one of gold, worn as a badge or ornament 123/39

port *n* grand style of living 540/5

portall *n* a doorway or gateway; here, a movable one belonging to the college but not part of its staging equipment 198/1, 221/18

porter *n* 1. gatekeeper 373/38, etc; **poorter** 431/6; **porters** *poss* 360/12, etc; **porters** *pl* 233/2, 533/19; 2. carrier of burdens; **porters** *pl* 498/8; *see also* **groome**

Portlatin(e), Portlattin, Portlatyn (daye) *see* **Iohn Port lattin**

poticarie *n* apothecary, ie, dispensing chemist, druggist 177/35; **poticary** 354/3; *see also* **appothocarye**

pot poets *n pl* verse writers fond of tippling (perhaps suggesting that they could compose only when drunk) 851/16

pouled *pp* polled, ie, clipped, cropped 379/1

powdred *pp* powdered, ie, sprinkled, decorated with identical small devices at frequent and regular intervals 152/36, etc; **powdrede** 153/4, 153/33

pownced *pp* in the 16th century, 'pounced' garments were those decorated with a symmetrical pattern of tiny slits 126/20, etc; **pownsced out** 171/31; **pownsed** 196/27, 197/18

practise *n* practical experience or acquaintance 850/18

practize *v* practise 291/27; **practized** *pa 3 sg* 291/33; **practized** *pp* 270/25, 292/26

praesenes *n* presence 622/15

praye *v* entreat, beseech 133/32, etc; **pray** 227/37, etc; **praing** *prp* 304/37; **praying** 227/29

preasse *see* **press**

precedent *adj* preceding, previous 92/35, 94/2; **president** 98/8; **presydent** 98/6, 110/32

preferment *n* 1. advancement 543/22; 2. an appointment or post giving advantages 286/24

preferred *pp* 1. advanced, put forward 544/7; 2. presented, brought formally to the notice of an authority 382/21

pregnant *adj* weighty, cogent 587/32

premisses *n pl* aforesaid (statements, etc) 277/26

present *v* bring (a fact, complaint, or accused person) before a court or other authority 363/15

presently *adv* 1. immediately 379/1, etc; **presentlye** 572/1; 2. at present; **presentlie** 347/14

president *n* 1. at Queens' College, the head, equivalent to the master at other colleges (*see* LG **praeses**); 2. at other colleges, one of the fellows, acting as a deputy to the master 133/29, etc; **presedent** 553/30; **presidente** 482/10; **presydent** 220/36; **presidents** *poss* 516/35; **presidentes** *pl* 135/7, etc; **presidents** 666/10; **prisidentes** 135/37; 3. a governor of a town; **president** 512/11

president *n* precedent 289/37

press *n* 1. crowd, packed throng 505/26; **preasse** 644/12; **presse** 433/18, 439/19; 2. cupboard 695/10; **presse** 203/23; *see also* **press hanters**

presse *v* 1. crowd, stand near, push forward 460/30, 473/10; **pressed** *pa 3 sg* 289/13, etc; **prest** 472/32; **preste** 463/9; **pressinge** *prp* 460/7, etc; **pressing** 462/10; 2. urge, insist; **pressed** *pa 3 pl* 378/12; **pressed** *pp* 550/15; 3. impress, imprint; **pressed** *pp* 506/35

press hanters *n comp pl* press haunters, frequenters of printing offices 851/16

pretence *n* claim, excuse (usually but not necessarily implying falsehood) 137/22, etc; **pretense** 135/28, 137/16

pretend *v* claim, maintain, allege (not necessarily falsely) **pretendes** *pr 3 sg* 644/22; **pretendeth** 291/27; **pretended** *pp* 464/20; **pretending** *prp* 668/26; **pretendinge** *refl* 342/23

pretenders *n pl* claimants (not necessarily false) 862/31

preter *n* praeter: a payment or allowance beyond what is customary or stipulated 192/14, etc; **pretor** 516/35, 672/22

pretermitted *pp* discontinued 139/22

pretty *adj* 1. pleasing, amusing, diverting 540/18, etc; **pretie** 848/6; 2. considerable, fair; **prettie** 366/20

prevent *v* forestall 395/28; **preuent** 645/26; **prevented** *pp* 341/28, 570/34m

prince *n* 1. head of state, ruler, monarch 135/23, etc; 2. (usually **Prince**) monarch's eldest living son, heir to throne; *here*,

usually Charles, son of James I, later King Charles I 501/25, etc; **prynce** 119/6; **princes** *poss* 422/9, etc; **prynces** 115/7, etc; 3. (usually **Prince**) short title for the Prince Elector (*see 5. below*) 663/14, etc; 4. *in pl* the king's son and son-in-law, the Prince of Wales and count palatine; **princes** 493/9, etc; **princes** *poss pl* 494/19, 504/32, etc; 5. *in phr* **Prince Elector** Charles Louis, the heir or claimant to the county palatine of the Rhine 661/5, etc; **Prince Electors** *poss* 663/3; **Prince Palatine** *properly* the prince elector; **prince Palatines** *poss* 661/24; but erroneously used of Frederick V, the count palatine (*see* **Count Palatine**); **Prince Palatines** *poss* 511/36; **Prince of Wales** the son and heir of the king of England; *here* Charles, son of Charles I, later King Charles II 701/3

prinkum prankum *n comp* a round dance in which women and men alternately knelt on a cushion to be kissed, a cushion dance 879/31

prisidentes *see* **president**

priswade *v* persuade, lead (people) to do 541/14

priuely *adv* privily, secretly 289/17

priviledg *n* privilege: a charter or a patent granting privileges 297/24

priuiledged *ppl adj* entitled to the privileges of a member or servant of the university, such as exemption from normal legal jurisdiction 409/29

privy *adj* private 429/11; *in phr* **priuie Chamber** originally, the sovereign's or consort's private apartment; hence, his or her household 'above stairs' 345/27–8; **priuie Councell** privy council, the sovereign's private council of state 664/39; **priuie Counsell** 347/31, 348/13; **priuy Counsayll** 512/5, 512/7; **priuy Cownsell** 340/31; **privie Councell** 297/16, 378/2; **privy Counsayll** 512/3; **pryvie Counsell** 325/38; **pryvie Cownsell** 326/2, etc; **pryvy Cownsell** 339/26–7, etc; **Lord Privy Seale** keeper of the smaller seal of state, which originally travelled with the king 645/5; **Privy Seal** 643/36; **Lorde pryvye seales** *poss* 130/24

proceed *v* advance to a degree in the university 667/39; **proceeded** *pa 3 sg* 858/36

procreation *n* production of offspring by sexual intercourse; but apparently with pun intended on 'procuration,' provision of necessary hospitality and entertainment to one entitled to it by right 870/26

proctor *n* one of two elected representatives of the masters of arts in a university, exercising judicial and legislative functions and discipline over the junior members 221/23, etc; **proctors** *pl* 232/19, etc

procure *v* 1. arrange for 276/33, etc; 2. urge; **procured** *pp* 400/6

prodigious *adj* amazing, monstrous 643/16

produce *v* bring forward to give evidence in a court of law 426/24, etc; **produced** *pp* 430/20

professor *n* an instructor of the highest rank in a university, holding an endowed chair; *in phr* **Margaret Professor** holder of a chair of divinity endowed by Lady Margaret Beaufort, mother of Henry VII 855/35–6

progresse *n* a state journey made by the sovereign or some other magnate 227/26

prologue *n* speaker of the opening speech of a dramatic performance; **prologe** 186/30, 186/35; **prologes** *poss* 190/14

proper *adj* 1. excellent, capital (but often used ironically) 552/16, 846/20; 2. characteristic 599/7

propernesse *n* comeliness, elegance 244/22

protasis *n* the opening part of a play, in which the characters are introduced and the subject entered on 119/34

provost *n* title given to the head of King's College, Cambridge 243/37, 506/28; **provos** 233/29; **provostes** *poss* 507/7

publique *adj* pertaining to the whole

university, as against a particular college 410/1, etc; **public** 411/21; **publick** 543/5; **publike** 620/30; *in phr* **Publique Oratour** *see* **orator**; **publique schooles** *see* **schooles**

publish *v* 1. exhibit publicly 396/4, etc; **publishe** 570/33; 2. proclaim or display publicly; **published** *pp* 511/9, etc; **publisshed** 410/36

puffs *n pl* the decorative swellings produced by pulling an under-layer of material out through slashes or partly open seams in the upper layer 440/11; **puffes** 440/8

puppett playe *n comp* a play acted with puppets 487/18; **puppet playes** *pl* 521/19; **puppett plays** 487/9

puppitt player *n comp* one who manages or stages a puppet play 521/19m; **puppit players** *pl* 400/2

pure *adj* true, genuine 612/5

purge *v* clear, exculpate 136/14

puritan *n* member of a church party opposed to all teaching and practice not clearly supported by a strict interpretation of scripture, and to all merrymaking that might conceivably lead to intemperance or immoral conduct 588/13; **purytan** 589/6; **puritans** *pl* 641/26, etc

purple *n properly* crimson; **purpull** 202/3; but used of the scarlet colour of university doctors' dress robes 857/7

purvior *n* purveyor: one who secures a supply of a commodity for the royal household at a fixed price 533/6

pusled *pp* puzzled 587/10

pynnys *n pl* pins 842/11

quallity *n* 1. rank, social standing 412/12, 667/4; **qualitie** 503/38, 637/8; **quality** 543/9, 621/3; **quallityes** *pl* 542/13; 2. abilities, attainments; **qualities** *pl* 140/2; 3. character, role 515/28

quarrelles *n pl* small panes of glass, usually diamond-shaped, used in lattice work 248/16, etc; **quarelles** 252/6; **quarels** 266/2; **quarles** 353/35; **quarrells** 545/8

quarter *n* 1. one of four fixed divisions of the year, for which rents were commonly paid and accounts settled 282/23, etc; *in phr* **quarter dayes** the days beginning the quarters 612/19; 2. a fourth part of some unit of measurement, eg, yards of cloth 97/4, etc; **quarters** *pl* 226/37

quartermaster *n* officer charged with finding lodging and provisions for a retinue 513/35

quarter waiters *n comp pl* an inferior order of gentlemen ushers who attended the sovereign for a quarter of a year at a time 533/14

quartridg *n* quarterage, ie, wages for one quarter of the year 1017/14

quayffes *see* **coif**

queanes *n poss* queen's 234/21

Queenes daie *n phr* 17 November, anniversary of the accession of Elizabeth I, kept as a day of public rejoicing 278/20, etc; **Queenes day** 321/27; **Queens day** 356/36

queer *n* choir: the chancel of a church or chapel, or the part of it where the choir was placed 233/19, 233/30; **queere** 234/20

questions *n pl* points to be investigated or discussed in a scholastic disputation 508/30, etc

questmen *n pl* parish officers elected to assist the churchwardens in both their church and their civil duties 363/14

quibling *pp* quibbling: resorting to ingenious reasoning of doubtful validity 857/9

qui quæ codshead *n phr* a dunce ignorant of the rudiments of Latin grammar 849/2 [blend of 'qui, quae, quod,' nom sg forms of the Latin relative pronoun, and *OED* Cod's-head 2]

quirister *n* chorister, professional singing boy 490/8, 497/11

quishions *see* **quoysshen**

quitt *v refl* acquit, behave 514/38

quoygell *see* **cudgell**

quoysshen *n* cushion 233/35; **quishions** *pl* 508/7

rabble-routs *n comp pl* (members of a) mob, vulgar crowd 849/25

racks *n pl* part of Queens' College's demountable stage, perhaps seating or flooring 690/3, etc; **rackes** 691/4

raile *n* railing, fence 221/36, etc; **rayle** 449/3, etc; **railes** *pl* 504/21, etc; **rayles** 388/41, etc

raising *n* rasen: raising piece, wall plate, a timber placed horizontally on a wall (here especially a stud wall) to form a support for joists or rafters 693/2; **raisings** *pl* 693/8

rake *n* rack: a particular cut of meat (here, of mutton) usually the neck or the fore-part of the spine; **rakes** *pl* 169/6

rapier *n* a narrow-bladed sword, used chiefly for thrusting 360/22, etc; **raper** 436/1; **rapyer** 361/21, etc; **rapieres** *pl* 482/23; **rapiers** 461/39

rate *n* a charge levied by a body upon its members (eg, a university on its colleges) to defray common expenses, usually bearing some relation to their wealth 529/37, etc

rate *v* assess for a rate (*see* **rate** *n*); **rated** *pp* 550/35, 651/21; **ratinge** *vb n* 550/36

rather *adv* sooner, more quickly 341/25

read *adj* red 219/7, etc; **reade** 219/9, etc

reader *n* a holder of a senior endowed lectureship in a university or college 155/16

rebuke *v* put down by blaming and bringing into contempt 137/20

re-cants *v pr 3 sg* sings again, with pun on the sense 'withdraws and disavows a writing or speech' 857/27

recarring *vb n* re-carrying, carrying back 373/39

recognizaunce *n* recognizance: a bond by which someone engages before a court to observe some condition 572/5

recorder *n* a borough magistrate, usually presiding over the local court 263/38, etc; **recordor** 424/22; **recorders** *poss* 505/25 [*VCH Cambridge* III.58–60]

reede *pp* rid 870/40

reeld *v pa 3 pl* made to stagger 462/23

refuce *v* refuse 176/33

regalles *n pl* regals: portable organs 203/34

regent *n* a junior master of arts, of less than five years' standing, required by statute to preside over disputations 503/14, etc; **regentes** *pl* 507/28, etc; **regents** 503/17, etc; *see also* **non-regent**

regent house *n comp* the building in which the Regent House (one of the two bodies comprising the Senate of Cambridge University) met to consider and vote on its business 509/37, 621/35; **Regenthouse** 700/38; **regent howse** 356/4

rehearse *v* 1. relate, tell 857/12; 2. prepare, practise (of a performance); **reirsyd** *pp* 122/13

Reingraue *n* Rhinegrave: a count whose domain borders on the river Rhine 512/24

relation *n* report, account 425/14

rent *adj* rent, torn 153/8

repaire *n* 1. resort 339/36; 2. restoration; **repayre** 612/33

repaire *v* go, betake oneself 290/7, 349/30; **repayre** 227/26; **repaired** *pa 3 pl* 511/24; **repayred** *pp* 339/19, 339/34; **repayring** *prp* 309/29, etc

repeate *v* recite (not necessarily for a second or later time), *hence* rehearse 530/6; **repeated** *pp* 701/24; **repeating** *vb n* 527/22; *in comp* **repeating chamber** room for rehearsal 519/41 [*OED* Repeat *v* 2]

repetition *n* recital 682/12; **repeticion** 506/21

repliars *n pl* replyers: those who spoke second in formal university disputations, endeavouring to refute or cast doubt on the arguments of the first speaker 508/24, 508/26

reprehension *n* reprimand, reproof 304/28

requeare *v* require 326/9

request *n* vogue, fashion 849/11

residentiarys *see* **canon residentiary**

rested *v pa 3 sg* arrested 644/9

retorted *pp* flung back, answered in kind 866/31

retrive *v* retrieve, get back 859/11

reuestrey *n* revestry, robing-room (for a church or chapel) 152/32
reverende *adj* reverent 247/9
reverent *adj* reverend 232/5, etc
reward *n* payment, remuneration 80/25, etc; **rewarde** 106/12, etc; **rewardes** *pl* 248/35m, etc
rhetoricke *n* rhetoric, the formal study of the effective and expressive use of language (especially the classical languages) as an element in the university curriculum 854/4, 854/13
ridd *v* clear 311/18; **ridde** 520/14
rifleings *see* **ryflinge**
robes *n pl* wardrobe; collection of clothing (here including hangings, etc); perhaps here refers to Office of the Robes (*see* **office**) 507/35
rochett *n* rochet: a pleated white linen overgarment, worn by clerks and (with detachable sleeves) by bishops; here, by a boy-bishop 79/38
rode lofte *see* **roodeloft**
roffe, roffed *see* **ruffed**
rogg gowne *see* **rugg gown**
roodeloft *n* a gallery over the screen dividing the nave from the chancel in a church or chapel, so called because the rood or crucifix was mounted over it, and used for musical performances and semi-dramatic scripture readings 224/21; **rode lofte** 233/19
roll *n here probably* a padded roll shaped like a ring and worn around the waist, under the skirt: a kind of farthingale 197/21
round, rownd(e) capp *see* **capp**
rout *n* 1. mob, rabble 884/25; 2. tumult, disorder; **rowtes** 276/14; *see also* **rabble-routs**
rubbers *n pl* towels 153/27
ruffed *pp* fitted with ruffles 146/24; **roffe** 219/24; **roffed** 219/11
rugg gown *n phr* rug gown: a gown made of rug, a kind of coarse frieze, characteristically worn by watchmen 456/5; **rogg gowne** 447/26–7; **rugg gowne** 447/33; **rugge gowne** 428/31
rusettish *adj* resembling russet 460/39; *see* **russett**
russett *n* 1. a coarse homespun woollen cloth, coloured reddish-brown, grey, or a neutral colour 432/20, 454/8; 2. the colour of russet: usually reddish-brown, but sometimes grey or neutral 692/15, 692/21; **russet** 692/13
ryall *see* **boordes**
ryflinge *vb n* playing of a particular game of chance played with three dice, in which the player won who threw three alike or, failing that, the highest pair 571/18; **rifleings** *pl* 570/32m [OED Rifling *vbl* sb^2 and Raffle sb^1]
ryot *n* dissipation 856/23

sabboth *n* 1. the Christian day of rest, Sunday 660/5, etc; **sabbote** 315/22; **sabbotte** 315/24; 2. the Jewish day of rest, Saturday; **sabott** 315/25
sable *adj* black (heraldic term) 1243/7
sacenet *n* sarsenet, a fine silk 169/29, etc; **sarcenet** 123/10; **sarsnett** 154/1; **sasenett** 218/37
sackbutt *n* sackbut, the ancestor of the modern trombone 354/32, 694/8; **sacbutt** 381/22; **sackboate** 489/19; **sagbott** 520/22; **shagbutt** 420/26; **shaggebutt** 351/12; **sackboutes** *pl* 384/26; **shacke buttes** *pl for sg* 203/25
sacke *n* sack: sweet white wine from Spain or the Canary Isles 498/21
sad *adj* dark 170/1
saie *n* say: a fine twilled fabric, in the 16th century either all of wool or of silk and wool together; later, applied only to a pure woollen fabric resembling serge 196/9, etc; **sai** 126/12, etc; **saye** 427/2, etc; **seay** 219/20, etc; **sey** 219/1; **seye** 219/40, etc
salet *n* sallet: a kind of helmet, without a crest and often without a visor, with a tapering

extension to protect the nape of the neck 171/13

saltes *pl* salt cellars 175/35

salting *vb n* the custom of admitting or initiating freshmen in a college with mock ceremonies 321/7, 997/20, etc; *see* Appendix 12

sam *pron and adj* same 621/17; **sambe** 83/23

sanct *n* saint 126/4, 143/31

sangwen *n* sanguine, blood-red 71/7

saracen *n and adj* Arab, Muslim 848/35; *in phr* **ye saresins hed** the Saracen's Head, name of an inn 199/35

sarcenet, sarsnett, sasenett *see* **sacenet**

sargeant *n* a minor officer, usually one in command of others, eg, of a band of musicians 533/17, etc; *in phr* applied to various officers of the royal household; **sargeant att armes** knight of the sovereign's bodyguard, with power to arrest traitors and other offenders 533/13; **sargeant of the close cariage** officer in charge of the sovereign's enclosed carriage or travelling coach 533/33

sath *v pr 3 sg* saith, says 445/10

satisfaction *n* reparation, compensation, atonement 455/4, etc; **satisfaccion** 411/37

satisfie *v* compensate, repay, make atonement 456/6; **satifyed** (*error for* 'satisfied') *pp* 648/5

satten of bridges *n phr* satin of Bruges: a fabric made with a warp of silk and a woof of thread 220/5; **satin of Briges** 294/23; **satin off burges** 153/5; **satyn of bryges** 181/7

satyre *n* satyr (a character in a play) 872/18

sauegarde *n* safeguard: safety 289/32

sawiers *n pl* sawyers, workmen employed to saw timber 677/6, etc

sawser *n* saucer: a dish for holding sauce or other food 255/3

saye *see* **saie**

sayleirs *n pl* cloth wall hangings; here for the stage 527/2 [*OED* Celure]

scabberd *n* scabbard, sword sheath 467/3

scaffold *n* 1. a raised platform (here usually a temporary structure) used for exhibiting persons or actions to public view, here especially for enacting college ceremonies and presenting plays 231/11, etc; **scaffolde** 145/3, etc; 2. a raised platform or stand for holding spectators; a gallery in a church or college hall; **scaffold** 465/37, etc; **scaffould** 636/26; **scaffoldes** *pl* 542/13, 875/39; **scaffolds** 502/18, etc; **scaffollds** 666/20, 666/21

scandall *n* offence 542/31

scaped *v pa 3 sg* escaped, got off 467/29

scayne *n* skene: a dagger or small sword 465/38; **sceyne** 436/2

scarlet *adj* made of a fine woollen cloth of a bright red colour used, among other things, for university doctors' dress robes 504/32; **scarlett** 508/4; **skarlett** 79/39, 80/1

scean *n* scene 884/25

scepter *n* an ornamental wand, carried by the sovereign on certain state occasions as an emblem of authority; hence, metaphorically, the royal dignity or power 378/4; **scepteres** *pl* 127/29; **scepters** 162/1, 172/2; **septeres** 191/7; **septerres** 190/35

schalloppe shelles *n comp pl* scallop shells (as a decorative pattern or emblem) 219/39

schedule *n* piece or roll of paper or parchment; short tract written on this 367/16

scholarship *n* 1. a place as a foundation scholar in a college of the university, the cost of whose lodging and tuition was met from the endowment 573/29; 2. the attainments proper to one who has studied the liberal arts or sciences; **schollershipp** 534/22

scholasticall *adj* academic, characteristic of a university as a place of learning 155/28, etc; **scholastical** 514/19

schole *see* **school**

scholler *n* 1. pupil, disciple 848/11; **scoler** 191/1; 2. junior person being taught in the

university; **scholler** 271/9, etc; **scholer** 357/7, etc; **scholars** *pl* 544/6, 859/28; **scholers** 232/26, etc; **schollars** 292/20, etc; **scholleres** 461/20, etc; **schollers** 266/16, etc; **scollers** 270/26, 275/4; **scholers** *poss pl* 466/9, 863/29; **schollars** 378/3; **schollers** 625/27; **schoolers** 870/20; 3. more specifically, a pupil whose board and tuition were paid out of the endowment of his college; a foundation scholar, as opposed to a pensioner; **scholler** 288/35, etc; **schollers** *poss* 362/14; **schollars** *pl* 634/13, 683/2; **schollers** 382/11, etc; **scolers** 183/26; **schollers** *poss pl* 218/21; 4. learned man, student; **scholler** 244/13, etc; **schollar** 852/42; **schollers** *pl* 857/36, 863/19

schooles *n pl* the building belonging to the university as a whole where lectures were given, formal disputations held, and first degrees conferred 361/21, etc; **schools** 855/36; **scoles** 80/28; **schoole yarde** *n comp sg* the courtyard of the schools 491/36; **publique schooles** *n comp pl* 408/9

schowe maker *see* **shomaker**

sciences *n pl* branches of learning 227/33

sclandring *vb n* slandering 877/21

scoffyinge *prp* scuffing: trading light blows, scuffling 468/4

scope *n* object, end in view 290/23

scoruey *adj* scurvy 660/6

screene *n* a partition, pierced by one or more doors, dividing a room or building into two parts; specifically, the wooden partition at the lower end of a college dining-hall, dividing it from the entrance passage and the serving rooms 636/7, etc; **screne** 156/26, 156/31; **scrine** 215/25; **skreen** 453/14; **skreene** 620/9; **skrene** 149/38, 150/4; **skreenes** *pl* 666/11; *Latinized, with definite article* **leskreneum** 150/9

scuffling *vb n* fighting, tussling 445/6

scullery *n coll* scullions, kitchen menials 533/37

sea coale *n comp* 'sea-coal': coal from veins exposed by erosion of the coast (?) *or* coal brought by sea (?) 530/20–1; **seacoles** *pl* pieces of this 497/30; cf **pitt coale**

seate *n apparently* a bench or settle close to a shop, perhaps under the window on the street side 440/23; *in comp* **Arbor seate** a garden bench or settle 470/26

seay *see* **saie**

sedge *n* one or more kinds of riverside plants, like coarse grass or flags, strewn in rooms at assemblies for comfort or to mask odours 177/29, etc

seding *vb n* sowing (?) 94/5

seller *n* cellar 222/8, 450/25

semid *pp* seamed (here perhaps the same as 'guarded'; *see* **garde**) 146/22

semide *v pa 3 pl* seemed 845/20

semster *n* seamstress 432/35; **semester** 469/21

sence *conj* since 178/24, 246/5

senior *adj* of higher rank or earlier creation; *in phr* **senior bachelors** 504/20; **senior bowser** senior bursar, chief treasurer 221/2; **seniors** *n pl* senior fellows of a college, making up a council for managing its affairs 159/39, etc; **seniores** 212/11, etc; **senioures** 215/37; **seniours** 134/17, etc; **senyours** 211/13

sent *n* saint 108/24, etc

sentence *n* 1. content, substance 119/18; 2. discourse 134/15; 3. formal judgment of a court 644/42, 644/42m

septer(r)es *see* **scepter**

serenity *n* a title of honour given to princes; hence, princely dignity or rank (with pun on sense clearness of weather) 504/20m

sermon ad clerum *see* **clerum** *and* LG **clerus**

serscyn clothe *n comp* searcing cloth, ie, straining cloth (?) [*OED* Searce *v*]; or, a belt worn over the alb at the mass by bishops, and perhaps priests (?) [Latin 'subcingulum', perhaps confused with 'surcingle'; see Rock I.402–9] 153/31

servant *n* 1. an employee, especially but not exclusively a personal or domestic

attendant 446/14m, etc; **seruant** 512/29, etc; **seruante** 200/15, 843/39; **servaunt** 309/40, etc; **serveant** 465/31; **seruantes** *poss* 219/28, 219/30; **servantes** 126/16, etc; **seruants** *pl* 512/1, etc; **servandes** 159/26; **servantes** 333/42, etc; **servants** 365/11, 653/5; **servauntes** 646/7; **servaunts** 508/8; 2. applied to troupes of players enjoying the patronage of a magnate or member of the royal family; **servauntes** 290/6; **ye Lord of Leiceter his servantes** 291/3–4; **hir Maiesties servantes** 332/4, 338/9; **her Maiesties owne servantes** 346/30; **the Queen of Bohemias servantes** 625/39–40

service *n* piece of work done to gratify another; hence used of an entertainment 565/29, 544/29; **seruices** *pl* 634/7

set *v in phr* **set forth** 1. supply, provide 864/31; 2. publish (a book) **set forth** *pa 3 sg* 863/37; 3. declare, announce (a name) **setforth** *pp* 295/8; 4. mount or produce (a show or play) **set forthe** 269/18; **set fourth** 234/29; **sett forth** 355/15, 844/18; **sett furthe** 343/5; **sett furth** *pa 3 sg* 195/39; **set forth** *pp* 701/26; **sett forthe** 349/4; **settinge forth** *vb n* 618/14; **setting furth** 167/15, 184/38; **settynge fforth** 129/10; **settyng furthe** 117/17

set(t) on heads, vppon heads *see* **head**

sett *pp in phr* **sett oute** set off, shown to advantage 536/17; *in phr* **sett ruffe** *here probably* a standing ruff with tubular pleats 1243/9 [Cunnington, *17th Century*]

setter forth *n phr* producer, exhibiter 492/13

settled *v pa 3 sg* stunned with a blow and caused to lie still 450/6

seuenight *n* sennight: a space of seven nights, a week; mostly used in reckoning backwards, as *in phr* **tewsday was seuenight** a week ago Tuesday 515/15; **thursday was seuenight** a week ago Thursday 598/15

sewers *n pl in phr* **sewers of the chamber** officers of the royal household in charge of meals and feasts 533/12

sey(e) *see* **saie**

shackebuttes *see* **sackbutt**

shaftes *n pl* shafts (perhaps for making woodwinds, but perhaps for some other use) 129/41

shag(ge)butt *see* **sackbutt**

shards *n pl* cow-pats, patches of cow-dung 876/28

shaving clothes *n comp pl* shaving-cloths 153/27

shearers *n pl* sharers 612/31; **sherers** 613/1

sherriff *n* sheriff: the chief royal official for a county, mainly concerned with law enforcement; or a similar official in a town, usually but not always appointed by the crown; **hye Sherriff** *phr* 496/24–5; **sheriffes** *poss* 632/17; 649/36; **shreeves** 624/10; **shreues** 617/11; **sherifes** *pl* 395/23; **sheriffes** 645/22, 646/26

shew *n* show, spectacle, performance, display, demonstration (often distinguished from a **play**) 183/27, etc; **shewe** 206/19, etc; **shoaw** 273/41; **shoe** 223/17; **show** 212/5, etc; **showe** 209/2, etc; **shewes** *pl* 177/29, etc; **shews** 200/5, 521/5; **shewys** 187/5, etc; **showes** 187/1, etc

shew *v* declare, set forth (legal formula); **sheweth** *pr 3 sg* 665/1

shier *n* shire, county 341/8

shift *n in phr* **for a shift** at a pinch, as a makeshift 879/19

shipman *n* sailor, mariner; *attr* 160/37; **shepemanes** *poss* 126/21; **shippmanes** 160/38; **shyppmen** *pl attr* 124/2; **shipmens** *poss pl* 197/5, 197/6; **shippmens** 219/40

shois *n pl* shoes 127/33; **shooes** 197/22; **shoues** 843/14; **shoys** 201/35

shomaker *n comp* shoemaker, cobbler 225/41; **schowe maker** 83/11, 83/16; **showemaker** 249/25; **show maker** 501/8

shoppes *see* **sloppes**

shreeves, shreues *see* **sherriff**

Shrouesunday *n comp* Quinquagesima Sunday 663/5

shuffled *pp* put together haphazardly, scamped 536/19
shuted *v pa 3 pl* (probably an error for) shouted 298/36
side *adj* 1. long 196/28, 196/29; **syde** 220/11; 2. ample; **syde** 196/33, 378/39
signet *n* the sovereign's personal seal 396/36, 646/37; **signett** 646/34
singing bookes *n comp* part books for singing 354/22
singing man *n comp* lay clerk, adult male member of a church choir 274/22; **singingeman** 581/12
singuler *adj* unique, outstanding 297/9, 342/39; **singular** 858/9; **singulerly** *adv* 289/36
sinks *n pl* drains, sewers 869/3
sir *quasi-n* a title (rendering Latin 'dominus') given to Bachelors of Arts 109/17, etc; **syr** 188/21; **syre** 464/5
sise *n* size, coating for paper or cloth 284/32
sith *adv and prep* since 269/34, 297/23
skarlett *see* **scarlet**
skreen(e), skrene *see* **screene**
skull *n* 1. scullion, menial; **skulls** *pl* 425/12 [OED Scull sb^2]; 2. *in the line* **to drawe ould Britanes lawes to Cambridge skull** of uncertain meaning 876/11
skyene *n* skin (?) 124/8
slendarlie *adv* slenderly, ie, feebly or slackly 343/7
sleve *n* 1. sleeve; often, at this period, a detachable sleeve (hence the expression 'a pair of sleeves') 123/29, 219/29; **sleues** *pl* 181/11, etc; **sleus** 201/39; **sleves** 123/9, etc; **slevys** 79/39; **slowws** 182/28; **slyues** 201/40; 2. *fig* **in his sleeue** secretly, not openly 550/31
slope board *n comp* sloping or slanting board 690/38; *attr* 692/36
sloppes *n pl* wide baggy breeches 124/21, etc; **slopps** 170/22, etc; **slops** 146/31, etc; **shoppes** (*error for* 'sloppes') 843/32, 843/36; *in phr* **shipman sloppes** sailors' loose trousers 160/37; **shippmens sloppes** 219/40 [OED Slop sb^1 4]
slowws *see* **sleve**
slydgroat *n* slide-groat: the game now called shuffleboard, played by flicking the broad groats (fourpenny pieces) of the 16th and 17th centuries along a smooth board, floor, or tabletop 1228/37
smything *prp* smiting, striking 449/24
smytt *pp* smitten, struck 467/33, 474/19
sobrenes *n* seriousness 135/38
sobriety *n* gravity 409/25
socks *n pl* socks: when worn, generally worn over stockings, for warmth or to protect fine stockings from contact with boots; or with stirrup hose (soleless stockings held to the foot by a strap); in the first occurrence used as an equivalent to comedians' buskins 857/19; **sockes** 197/21
society *n* a corporate body, particularly a college or the university 505/35, etc; **societie** 342/17; **societye** 506/23
socketes *n pl* candle-cups 223/15
soldior *n* soldier 356/25; **sogiers** *pl* 843/34
solemne *adj* 1. dignified, imposing 233/36; **solemme** 507/27; 2. ceremonial; **solempne** 200/5; 3. grave, reverent; **solemne** 506/30; 4. **solemnely** *adv* formally 856/38
solemnitie *n* ceremony, pomp 539/33
sometimes *adv* formerly, at some past time 853/20; **sometyme** 447/37
somoch *pron phr* so much, as much 134/39; **somoche** 136/27; **soomoch** 139/34
son *n* applied to a degree candidate in relation to his sponsor (*see* **father**) 508/25 (?); **sonns** *pl* 508/21, etc (?); used facetiously of the neophyte in the salting ritual 997/37
sondre *see* **a sondre**
son(n)e *see* **sunne**
soomoch *see* **somoch**
soper *see* **supper**
soner *adv* rather 228/34
sophister *n* 1. one skilled in the use of argument 854/8; 2. **sophisters** *pl*

undergraduates who had taken part in their first disputations 626/7

sore *adj* severe 199/3; *adv* severely 428/14, etc

soueraingе *n* sovereign: the coin of that name; originally worth 22s, it later declined in value to 10s or 11s (as specified here) 517/4

souing *vb n* sewing 144/12; **souynge** 167/5; **sowynges** *pl* 144/13

souldering *vb n* soldering 353/36; **souldring** 546/31

sounne *n in phr* **sounne rysyng** sun rising, sunrise 309/34

sow *v* sew 162/23; *see also* **souing**

spar *n* a wooden pole: properly, one less than six inches in diameter; **spars** *pl* 499/12

specyalties *error for* 'specyallie,' especially *or for* **with a specialty** in particular 135/14

spell *n* message, statement; the phrase **Gods spell** represents a false etymology of 'gospel' 875/25

spettes *v pr 3 sg* spits 869/19

splenitiue *adj* peevish, cross 550/30

splentes *n pl* splints: the plates or strips of overlapping metal of which certain portions of armour were composed; especially, a pair of such pieces used for protecting the arms at the elbow 198/3

spones *n pl* spoons 175/36, 175/37

sport *n* pastime, diversion 572/20, etc; **sporte** 364/34; **sportes** *pl* 395/42, etc

sport *v* 1. amuse or divert oneself; **sported** *pp* 541/31, 866/32; 2. deal facetiously, play; **sporting** *prp* 536/35

spoyle *n* 1. destruction 270/25; 2. prey 270/39

spoyled *pp* killed, destroyed 443/10

sprede egle *n phr* spread eagle: eagle displayed (ie, with wings spread) as an heraldic charge 171/7

square capp *see* **capp**

squybbes *n pl* squibs: exploding fireworks 199/32

stag *proper n* 498/25; *see endnote*

stage *n* 1. platform used for performances 105/3, etc; **stagg** 156/4; **staig** 252/39; **stayge** 224/19; **stages** *pl* 102/38; 2. the whole of a demountable college theatre, including the stage platform, the stage-houses, and the galleries for the spectators 688/23; *in comp* **stage lantehorne** a lantern for lighting a stage 211/23; **stage stuffe** pieces and accessories of a demountable stage 374/4; *see also* **stage-house** *and* **stagekeeper**

stage-house *n comp* a storehouse for stage properties 677/29, etc; **stagehouse** 677/37; *see* Appendix 11

stagekeeper *n comp* one employed to keep order on a stage and at a performance, an usher 360/12, etc; **stadgekeeper** 389/3; **stage keeper** 409/5, 435/2; **stagekeper** 309/17, etc; **stage keper** 289/18, 436/8; **stagkeeper** 442/30; **stagekeepers** *poss* 433/20, etc; **stage keepers** 436/34–5, etc; **stagekeper** 309/18; **stage keper** 309/14–15; **stage kepers** 309/11–12; **stagekeepers** *pl* 361/13, etc; **stage keepers** 432/3, etc; **stagekepers** 289/11, etc; **stage kepers** 434/29–30; **stagekeepers** *poss pl* 427/18, 455/18 [*see* Clark, *Riot*, p ix, and cf OED Stage *sb* 13]

stage-playes *n comp pl* plays performed on a stage 856/8–9, etc; **stage plaies** 215/6; **stage playes** 159/21, etc

stager *n* one employed to keep order on a stage and at a performance, an usher 456/5; **stagers** *pl* 460/8, etc

stagg *see* **stage**

staied *adj* 1. established, stable 270/21; 2. detained, prevented from advancing 851/23

staig *see* **stage**

stallmaster *n comp* master of the horse, officer in charge of a ruler or magnate's stables 513/30 [literal rendering of German 'Stallmeister']

stampes *n pl* dies (for striking coins) 875/31

standing *prp* regular, coming due at fixed intervals 248/35; **standinge** 250/25

stanis *n pl* stones 153/17

staple *n* 1. a U-shaped metal bar or rod with ends pointed for driving into wood, to take a hasp or hook 688/39; 2. such a staple having grooves or sockets to hold candlesticks 154/22; 3. **staple wayte** *n comp* of uncertain meaning 593/33; 4. a pillar or post (?) 497/34; 5. the brass tube connecting the reed of a reed instrument to the wooden shaft 332/35

stapler *n* a mandrel, a tool used for making a staple (*see* **staple** 5.); **staplers** *pl* 203/29

state *n* magnificence, pomp 561/5; *see also* **clothe (of state)**

States *n pl* the United Provinces of the Netherlands; *attr* 515/28

statute *n* a legislative enactment, whether of Parliament or of a corporation such as a university 409/28; **statutes** *pl* 297/20, etc; **statuts** 665/18

staves *n pl* 1. staffs of office 232/29; **staues** 588/33; 2. shafts; **staues** 501/3; 3. *in phr* **torche staves** shafts to support torches 234/24

stawed *see* **bestowed**

staye *n* 1. tarrying, remaining in one place 534/18, 541/39; **stay** 700/31; 2. check, stoppage, delay 552/34, 572/8

staye *v* 1. stop, check, prevent 270/33, 291/35; **staie** 277/18, 482/11; **stayed** *pp* 574/10, 863/20; **staying** *vb n* 642/14; 2. wait; **staye** 408/9, 409/7; 3. make to wait; **stayed** *pp* 411/39

steple capp *see* **capp**

sterre *n* star 80/11, 170/9; **sterres** *pl* 160/16, 170/9

sterr(e) *see* **stirr**

steward *n* 1. a sovereign's or magnate's official, originally the manager of the household, but in later times usually an officer of state with great administrative powers 511/39; 2. a judicial officer of the university, who exercised its jurisdiction in cases of treason and felony 231/22; **stewarde** 230/29

stigs *n pl* dowels (?) 498/38 [cf 'stick' and *EDD* stag *sb*[4] 1]

still *adv* yet 466/33

stipend *n* a fixed allowance of money paid at regular intervals for work done 280/35, etc; **stipende** 190/38

stirr *n* agitation, commotion 472/20, etc; **sterr** 451/11, 468/33; **stirre** 437/1, 449/7m; **sturre** 1230/36; **stirs** *pl* 341/27

stirr *v* 1. move 433/24, etc; **sterr** 449/20; **stirre** 668/6; **styrre** 449/5; **stered** *pa 3 sg* 437/30; **stirred** 434/1; **styrred** 465/37; **stirringe** *prp* 427/9; 2. rouse by agitation; **sterre** 136/4; **stirred** *pa 3 sg* 863/18

stockes *n pl* 1. a timber frame with holes for the feet, and sometimes the hands, in which offenders were set for public display 407/16, etc; **stocks** 412/10; 2. wooden stands for hanging long garments upright (?) *or* gun-stocks (?) 154/22

stokes *n pl* of uncertain meaning, perhaps 'nether-stocks,' the term applied, when separable hose are worn, to the stockings covering the lower part of the leg 171/31 [Cunnington, *17th Century*]

stoles *n pl* long narrow strips of linen or silk, often embroidered, worn by the clergy before 1552 to administer the sacraments; the college inventories reveal that old stoles were sometimes used to trim or 'guard' play costumes 123/16, etc; **stolles** 126/12, etc; **stooles** 161/4, etc

ston *n* stone 385/32, etc; **stonne** 388/16; **stoone** 492/1; **stonnes** *pl* 388/17; **stoones** 434/7, etc

stoold *v pa 3 sg* stood 437/9

straberis *n pl* strawberries 80/26

stracke *see* **stricke**

straite *adj* strait, strict, tight 277/25, 536/24; **streict** 343/1; **straightly** *adv* straitly, strictly 502/30, etc; **straightlie** 339/32, etc; **straightlye** 326/4; **strayghtlye** 234/22; **straytlye** 272/5; **streictlie** 342/6; **streightly** 636/5

strake *see* **stricke**

strange *adj* 1. unusual, unaccustomed 160/18, 515/11; 2. extraordinary 411/27; **strangely** *adv* 348/5; 3. outside, not belonging to one's own community; **strang** 681/19

stranger *n* someone from outside (a community or calling) 499/29, etc; **straunger** 200/22; **strangers** *pl* 270/16, etc; **strangrs** 504/5; **straungers** 426/20

strawed *see* **strow**

stremer *n* streamer: a long, narrow flag used as a decoration; *attr in phr* **stremer cloth** a cloth for a streamer 254/18; **stremers** *pl* 181/15

stricke *v* 1. trip; **strik** 454/26; 2. strike; **stricke** 482/40; **stracke** *pa 3 sg* 483/10; **strake** 483/14, 483/26; **strock** 453/15; **strocke** 441/25, etc; **strok** 427/33; **stroke** 436/10, etc; **strook** 446/4, etc; **strooke** 468/4; **stroke** *pp* 430/5, etc; **stroken** 432/2, 432/5; **strook** 439/27; **strooke** 433/23, etc

stringes *n pl* 1. lengths of gut, cord, or wire stretched on musical instruments to give tones when struck 354/23, etc; **strings** 394/21; 2. ribbons fixed in the bindings of books for use as place-markers 526/15, 526/23; **strings** 505/9

strooke *n* stroke 442/7

strow *v* strew, besprinkle; **strawed** *pp* 233/22; **strowed** 233/14; **strowynge** *vb n* 224/17

stud *n* a wooden upright, usually of the height of a single storey, interposed between the principal posts in the framing of a partition wall 688/39, etc; **studdes** *pl* 344/13; **studs** 688/27, etc; **stud raile** *n comp* a railing or fence made of uprights rather than horizontals (*see* **board**) 690/36, etc

stuff *n* 1. equipment, gear, goods 127/38, etc; **stuffe** 154/14; 2. *in phr* **stuff suit** worsted woollen fabric 672/36, 673/11; 3. material; **stufe** 223/31

sturre *see* **stirr**

stylkes *n pl* sticks 171/39, 172/13

submission *n* a formal act of acknowledging the authority of a person or body and apologizing for having broken his or its injunctions 288/37, etc; **submissions** *pl* 289/29

subscribed *pp* approved 400/5

subtile *adj* sly, cunning, fair seeming 288/37; **subtill** 847/12

sub-tutour *n* an assistant tutor 543/11, 543/13; **sub-tutours** *poss* 543/30

suertie *n* 1. surety, bond or guarantee of behaviour or performance 137/27, 1009/22; **suertyes** *pl* 486/12; 2. guarantor; **suerties** *pl* 254/7; **suertyes** 571/26

sufferance *n* discretionary permission, leave, toleration 191/25; **sufferaunce** 135/5

suffrages *n pl* votes 574/9

sugar cheyst *n comp* sugar chest: a coffer for keeping sugar under lock and key 108/18

suit(e) *see* **suyte**

suiter *n* petitioner, suppliant 550/33; **suiters** *pl* 550/9; **suitors** 625/26

sukket *n* succade: candied fruit 150/30

sumpterman *n comp* packhorse driver 533/32

sunne *n* Sun (name of an inn) 430/24, 484/14; **sone** 443/15; **sonne** 465/9; **sune** 443/6; **sunn** 430/26m, etc; *attr in phr* **Sunne gate** the gateway of the Sun inn 467/15; **sone gates** *pl* 438/8; **Sungates** 428/13; **sunne gates** 452/13

supper *n* a light meal taken late in the evening 231/10, etc; **soper** 110/29, 111/13; **suppere** 230/27; **suppers** *pl* 353/11

supportacion *n* support, assistance 135/21

supporters *n pl* in heraldry, figures (usually real or fabulous beasts, but sometimes human) shown holding up a shield 1243/9

supposed *pp* reputed, believed 459/15, etc

surcease *v pr 2 sg* cease, stop 848/35

surffetting *vb n* surfeiting: overeating, gluttony 599/6

surplesses *n pl* surplices: long, ample garments of white linen with full hanging sleeves, worn for divine service by clergy,

and in the universities also by all fellows of colleges and by foundation scholars 247/16

surveyor *n* superintendent 234/2

suspended *pp* temporarily deprived (of a degree or privileges) 379/3, etc

sutty *adj* sooty 857/17

suyte *n* 1. petition, entreaty 669/6; **suite** 270/14, etc; **sute** 346/8, 348/3; **suytes** *pl* 669/15; 2. suit at law; **suyte** 387/20; **sute** 335/34; 3. charge in an indictment; **suyte** 427/18m; 4. suit of clothes; **suyte** 427/2, etc; **suit** 672/36, etc; **suite** 314/27, etc; **sute** 536/5; **suyte** 427/19, etc; **suytes** *pl* 427/18; 5. costume; **suyte** 430/32, etc; **suit** 672/37; **suite** 314/37(2); 6. set of vestments for high mass, comprising the priest's chasuble, deacon's dalmatic, and subdeacon's tunicle; **sute** 152/35, etc

sverly *adv* surely 292/35

swage *v* desist, abate (one's wrath) 454/21

sway *n* rule, authority 356/37

swash-bucklers *n pl* swaggering, boastful ruffians 856/19

sweake *v* ensnare (?) 857/15 [*see* OED Sweek]

swerde *n* sword 127/32, 234/24; **sweardes** *pl* 255/37

swonne *n* swoon 873/12

syche *pron* such 176/30

syde *see* **side**

syghtes *n pl* spectacles 200/6

syne *n* sign, token; *in phr* **the syne of the fole** a jester's wand or 'bauble,' the emblem of his office 202/5; *see also* **foole**

synge *v* singe, lightly burn 443/32

tabred *n* tabret: a small drum 171/39

taied *pp* of uncertain meaning; perhaps 'tied': joined, connected (with reference to a six-branched candelabrum?) 128/5

taiken *vb n* taking 252/26

tainterhookes *n pl* tenter-hooks: hooked or right-angled nails, chiefly used for securing cloth to a stretcher or frame 208/30, 208/33; **tenter hookes** 211/24; **teynternayles** 93/23

take *v in phr* **take tobacco** smoke tobacco 409/37, etc; **taken** *pp* 620/37, etc; **taking tobacco** *vb n phr* 409/32–3, etc

talaries *n pl* winged sandals, or small wings to be attached to the ankles, characterizing Mercury 170/9

tapelace *n comp* narrow strips of braid used as trim (?) 672/37; **tape lace** 673/11–12; *see* **lace**

tapps *n pl* 1. cocks or spigots for drawing liquid from casks (?) 681/15; 2. *in phr* **Lord Tapps** an official who signalled the beginning and end of the trading day at a fair by playing upon some instrument and sometimes also entertained the fair-goers with music and jokes 516/13, etc; **lorde of (the) tappes** 309/32, 310/4; **Lord of the Tapps** 561/35; **Lord of ye Tapps** 309/27–8m; **Lord Tapes** 412/28; **Lord Tapp** 681/22; **Tapps** 681/26

targettes *n pl* light round shields 308/3

tarrat *n* terrace; here equated with an arbour (*see* **arbour**) 470/31

tasker *n* a town official (but at Cambridge appointed by the university) appointed to regulate the cost of the necessities of life by fixing rents and the prices of food and drink, enforcing the use of honest weights and measures, and testing the quality of bread and beer 298/10, 301/28; **taxer** 297/39; **taxors** *pl* 504/31

tawney *n and adj* tawny: tan-colour, brownish-yellow or brownish-orange 75/34, etc; **tawny** 685/5; **tawnye** 129/39, etc

taxed *pp* charged 542/33

taxer, taxors *see* **tasker**

tender *v* cherish, value 502/4, 502/35

tenter hookes *see* **tainterhookes**

testimony *n* certification, testimonial 642/15

text *n in phr* **text letters** large, heavily inked letters, easily read at a distance 457/8; **text**

men instructors practised at expounding texts 859/31
teynternayles *see* **tainterhookes**
th'andes *n phr pl* the hands 283/14
thact *see* **act**
thaduertisinge *see* **advertise**
thaldermen *see* **alderman**
thappurtenaunces *see* **appurtenance**
thauctorite *see* **aucthoritie**
the *pron* they 355/35, etc
theaddes *see* **head**
theatre *n* 1. a structure for dramatic performances, especially one with seats in rising tiers like an amphitheatre; **theater** 224/4; **theatra** *pl* (after Gk and Latin) 845/26; 2. an exhibition, something to be viewed and studied (with pun on first sense) 543/37
theffense *n phr* the offence 139/12
therber *see* **arbour**
thing *n* literary work 883/5, 884/39; **things** *pl* 857/22
thone *art and pron* the one 196/30, etc
thorough *prep* 597/33, etc; **thorow** 411/9
thoroue out *adv* throughout, in every part 137/14, 137/19; **thorowgh owt** 138/2, 138/7; **thorough out** 137/24
thother *art and pron* the other 196/6, etc
threnes *n pl* dirges, laments 876/27
thresurrerrs *see* **treasurer**
thrise *adv* thrice, three times 120/3, etc; **thryse** 408/29
thriuo *mock-Latin v pr 1 sg* (from 'thrive') in mock-heraldic motto 'Dum viuo thriuo' ('While I live, I thrive') 1243/10
throught *adv* throughout 219/11
thunder barell *n comp* a device used offstage to make the sound of thunder 128/4
tilepins *n pl* tile pins: pegs of hard wood used to fasten tiles to the laths of a roof 677/29
tilles *n pl* drawers or inner boxes (of a chest or cabinet) 160/14 [*OED* Till *sb*[1]]
tilting *vb n* an organized mock combat in which armoured horsemen rode against one another with lances, meeting at a barrier 515/30
tinsell *n in phr* **silke tinsell** a rich sparkling fabric of silk interwoven with gold or silver 501/7
tire *n* a head dress, or some kind of covering or ornament for a head 859/19
tissew, tissue *see* **tysshewe**
tobacco *see* **take**
to geder *adv* together 160/12; **to gither** 137/13; **to gyther** 843/22
tol-booth *v* imprison 873/30
tolboth *n* tollbooth: a town prison (at Cambridge, the university authorities had the power to send offenders there) 308/33, etc; **tolbooth** 571/21; **tolbothe** 407/4; **toulbooth** 1230/15
tolleration *n* licence, permission granted by authority 660/6, 660/12; **tolleracion** 487/12; **tolleracon** 487/8
tomlers *n pl* tumblers, acrobats 273/25
topped *pp* to cut the hair (of a person) 645/7
torche lynkes *n pl* wooden staffs topped with lumps of tow and pitch or other combustible matter for use as torches 167/37, 188/13; *see also* **lynke**
toulbooth *see* **tolboth**
toule gatherers *n comp poss* toll gatherer's, toll collector's 444/33
tow *adj* two 219/20, 429/9
towardlines *n* aptitude and inclination 573/40
towardly *adj* apt and promising 573/31
townsman *n* a citizen or resident of a town following a trade or other ordinary occupation, as against a member or servant of the university 137/31, 377/35; **townes man** 435/1; **townesmen** *pl* 477/18; **townsmen** 361/22, etc
toye *n* something of little value; a trifle; rubbish (here applied to entertainments) 867/7; **toies** *pl* 292/41
tragedie *n* a serious play usually ending with the death or downfall of the chief character 94/2, etc; **tragede** 115/35, 115/37; **tragedy** 113/35, etc; **tragedye** 135/9, etc; **tragidye**

209/13, 209/14; **tragœdie** 355/15, 355/16; **tragoedy** 243/12, 243/17; **tragydy** 355/35

trashe nayle *n coll* 'trash-nails': a kind of nail commonly used in putting up scenery or fitting up a stage 208/32

trauayle *n* travail, labour 288/36

travayle *v* travail, labour, toil 133/34, 134/39

travas *n* traverse: curtain 233/17

trayne *n* escort, retinue 233/4, etc; **train** 860/24; **traine** 862/10; **traines** 507/31

treasurer *n* 1. *in phr* **Lord Treasurer** a high officer of state controlling the royal revenues 346/7, etc; **Lorde hy Tresurer** 270/5; **Lord Treasurers** *poss* 554/34; 2. the controller of a magnate's or town's revenues; **tresurer** 513/29; **treasures** *poss* 406/41; **thresurrerrs** *pl* 89/12m

trees *n pl* posts (?) 527/3

trenchers *n pl* flat wooden platters that food was served on or eaten from 165/40, etc

trestles *n pl* supports used in setting up collapsible tables or a temporary stage 275/21, 275/26; **tressils** 131/32, 131/38; **tressulles** 159/21; **tristles** 154/22; **trystles** 154/21

tripos *n* a bachelor of arts appointed to dispute, humorously or satirically, with the candidates for degrees at commencement 572/16

trompets *see* **trumpet**

trompeters, trompetter(e)s, troumpetters *see* **trumpeter**

trowellers *n pl* bricklayers 695/26

trumpet *n* 1. a kind of wind instrument 171/40, 496/29; **trumpit** 577/21, etc; **trompets** *pl* 508/37; **trumpettes** 199/31; 2. trumpeter; **trumpet** 496/26; **trompets** *pl* 509/23; **trumpeites** 89/18; **trumpets** 632/17, etc; **trumpettes** 90/33; **trumppittes** 89/11

trumpeter *n* trumpet player 496/5, etc; **trumpetor** 212/1, etc; **trumpetour** 658/10; **trumpetter** 488/38, etc; **trumpettor** 523/40; **trumpettour** 591/30; **trumpiter** 533/17; **trumpter** 562/3; **trompeters** *pl* 582/13, 623/5; **trompetteres** 605/17; **trompetters** 163/35, 514/7; **troumpetters** 559/10; **trumpeteres** 331/32; **trumpeters** 226/32, etc; **trumpetors** 416/14; **trumpetorz** 103/35; **trumpetours** 546/8, etc; **trumpetteres** 337/16, 559/3; **trumpetters** 226/12, etc; **trumpettores** 391/34; **trumpettors** 385/3, etc; **trumpettorz** 103/25; **trumpettours** 398/15; **trumpiters** 184/31; **trumpitters** 336/15, 533/16; **trumpiturs** 577/16; **trumppetters** 600/40; **trumpters** 284/22; **trumpyters** 337/32

truncheon *n* club, cudgel 463/14; **trunchion** 476/35

trust *v* thrust 309/17

trystles *see* **trestles**

tuff *adj* tough 464/16

tumulct *n* tumult 451/22

tunn *n* ton, as a measure of weight (the exact weight varied according to commodity and locality); **tunn** *pl* 530/21

tunne *n* tun: a measure of capacity for wines and other liquids, usually equivalent to two pipes or four hogsheads; **tunne** *pl* 540/9

tunycle *n* tunicle: a sleeved church vestment of linen or silk, often embroidered; properly, the one worn by the subdeacon or epistle-reader at the mass until 1552 181/6; **tunacles** *pl* the subdeacon's tunicle and the deacon's dalmatic, considered as a pair 152/37, etc

turkey coat *n phr* a coat of 'turkey colour,' a bright blue obtained from a dye thought to come from the Ottoman Empire 679/16 [*OED* Turkey blue *and* Turkey[1] 3c]

turkye carpet *n phr* a carpet woven in the Ottoman Empire or some other Middle Eastern country where similar designs were used 233/25

turned *pp* put inside out to show off the lining 504/24, etc

turning *vb n* bend (in a street) 505/14, 505/31m

turnamentes *n pl* mock knightly combats organized as pastimes and spectacles 400/1
tusshes, tusshew, tusshu *see* **tysshewe**
tutor *n* 1. an instructor in a university who supervised particular pupils' studies; at Cambridge, usually a fellow of a college 572/38, etc; **tutors** *poss* 451/22, 849/1; **tutors** *pl* 271/30, etc; 2. a similar instructor employed privately to teach and supervise one or more young noblemen 513/23
Twelfetyde *n comp* Twelfthtide: the evening of 5 January and the days immediately following, so called because 6 January, the feast of the Epiphany, was the twelfth day of Christmas 263/39; **Twelfe tyde** 436/25
twelfte day *n phr* the feast of the Epiphany, 6 January, being the twelfth day of Christmas 200/5
twelft weeke *n phr here probably* the week containing Twelfth Night (5 January), *but possibly* the twelfth week (of a particular calendar) 288/17
Twesday *n* Tuesday 99/33; **twisdaye** 1009/21
twixt *prep* betwixt, between 587/25, 849/23
tymekeeper *n* an attendant on a magnate, charged with ensuring that members of the retinue performed their duties at prescribed times (?) 514/1
tyringe chamber *n comp* dressing room (for a performance) 569/32–3; **tyring house** 691/19, etc; **tyreing house** 528/6; **tyringe house** 620/31, 636/39; *see also* **tyringe chamber, attiringe**
tysshewe *n* tissue: a variety of cloth of gold, made of precious metals and silk in twisted threads 186/20, etc; **tissew** 161/14; **tissue** 218/36; **tusshes** 180/39; **tusshew** 152/35, 153/6; **tusshu** 154/4; **tysschew** 182/34, etc; **tyssew** 204/4; **tyssewe** 171/11; **tysshew** 190/18; **tysshue** 181/21
tyypstafes *n pl* tipstaffs: staffs tipped with metal, carried by certain officers as a mark of office, especially by constables, ushers, bedells, and the like for controlling crowds 190/34

þat *pron* that 82/26

Uice Chancellor *see* **vice-chancellor**
unboning *prp* pulling the bones from (figuratively) 859/23
undergraduat *n* a junior pupil at a university who has not yet taken a degree 855/33
unsufferable *adj* insufferable, unbearable 863/20

vaine *n in phr* **in a vaine** in a fit or suitable vein, mood, humour (for something) 857/18
vacation *n* a part of the year in which law courts, universities, and schools are closed 875/12; **long vacation** *n phr* the time in late summer when lectures were not given in the university and members were not required to be in residence 860/5
vardyngale *n* farthingale: in the mid-16th century, an underskirt distended by one or more circular hoops; **vardyngalis** *pl* 181/10
varlet *n* knave or jack (at cards) 851/21
vaunt *v* boast, brag; **vaunts** *pr 3 sg* 857/26; **vaunteth** *pr 3 sg* 270/37
velim *n* vellum: hide of a young animal (such as a calf, lamb, or kid) prepared as a writing or binding material 505/8
verger *n* 1. verger: a wand bearer who walks before dignitaries to clear the way and direct processions; *poss pl in phr* **vergers roddes** 172/3; 2. the wand itself; **vergerres** *pl* 190/37
vellet *n used as adj* velvet 186/19
vessell *n coll* containers for drink (and food?) 392/3
vestment *n* 1. a chasuble, a poncho-like garment worn by the celebrating priest at the mass before 1552 153/1, etc; **vestmente** 123/25, 153/4; **vestyment** 152/37; **vestmentes** *pl* 153/18, 153/25; **vestimentes** 843/21 (?); 2. *in pl* ceremonial robes for the mass collectively, including those worn by the deacon and subdeacon;

vestmentes 154/13, 180/34; **vestimentes** 843/21 (?); **vestymentes** 152/31; 3. a garment for some special occasion, probably an actor's costume; **westmentes** *pl* 122/17

vesture *n* costume, article of clothing 160/18

vestre *n* vestry: a section of, or room adjoining, a church or chapel, where robes are donned and kept 180/38, etc; **vestrie** 233/13; **vestrye** 233/12, 233/16

vial(l)(e)(s) *see* **violl**

vicar *n* a deputy; particularly, a salaried clergyman in actual charge of a parish church where the nominal rector, who received the tithes, was a layman, corporation, or disabled cleric 297/40

vicarage *n* a vicar's residence 302/31; **vicaredg** 299/35

vicechamberlein *n* the deputy or assistant of the Lord Chamberlain (*see* **chamberlain**) 346/29; **vicechamberline** 345/29; **vicechamberlines** *poss* 346/1

vicechancellor *n* the day-to-day chief officer of Cambridge University, chosen from 1586 by rotation from among the heads of its constituent colleges; so called because he is formally the chancellor's deputy 199/14, etc; **Uice Chancellor** 862/13; **vicchancellor** 598/6; **vice chanceller** 434/22; **vice-chancellor** 572/42; **vice chancellor** 438/12, etc; **vicechancellour** 641/22, 646/30; **vice-chancellour** 286/8, etc; **vicechancelor** 300/31, etc; **vice chancelor** 403/4, 437/18; **vicechancelour** 643/19, 643/23; **vicechancler** 291/6; **vicechaunceler** 133/28, etc; **vicechauncellor** 276/36, etc; **vice chauncellor** 526/12, 665/27; **vicechauncellour** 428/21; **vicechauncelor** 232/7; **vicechauncelour** 299/12; **visechanseler** 660/16; **vizchavnselor** 292/34; **vicechancellers** *poss* 492/17, 634/2; **vicechancellors** 303/18, etc; **vicechauncelors** 271/8, 300/33; **vicechauncelers** *pl* 291/13

vicedominus *see* LG

vicemaster *n* an assistant or deputy of the master of a college 198/11, etc; **vice master** 209/12, etc; **vicemaisters** *poss* 421/7; **vicemasters** 420/38, etc

viceprovost *n* at King's College, Cambridge, the deputy or assistant of the head of the college, styled the provost; **viceprovostes** *poss* 362/1

victualling howse *n comp* eating house, restaurant 409/32

violins *n pl* bowed musical instruments with four strings, played resting on the shoulder 694/7; **vyolans** 203/26

violl *n* 1. viol: a bowed instrument with six strings, played sitting down 394/21, etc; **viall** 354/23, 519/33; **vioall** 369/11, etc; **viol** 489/16; **vyoll** 414/33, 489/9; **vialls** *pl* 354/21; **vioalls** 417/7, 420/25; **violls** 420/24, etc; **vyalles** 203/26; **vyalls** 526/33; **vyolles** 351/11; **violls** *poss pl* 394/21; 2. viol-player; **viales** *pl* 207/20

violl-book *n comp* a book of tunes or exercises for learning to play the viol 1018/26, 1019/34; **viol-books** *pl* 1020/20

virginals *n pl* a keyboard musical instrument resembling a spinet 318/17; **virginalles** 694/6

visechanseler *see* **vicechancellor**

vitious *adj* depraved, wicked 348/31

vizard *n* mask 673/3, etc; **visor** 289/12, 388/40; **visoure** 389/26; **vizarde** 460/39; **visers** *pl* 724/6, 843/3; **vizards** 859/32; **vysarnes** 171/35; **vysaures** 171/36

vizchavnselor *see* **vicechancellor**

vnbridled *ppl adj* unbridled, ie, unrestrained 289/38

vncapable *adj* incapable, ie, not eligible 410/11, 412/6

vncased *pp* undressed, stripped 289/11

vnder-reader *n comp* under-reader, ie, assistant or deputy to a senior lecturer (*see* **reader**) 155/15

vndirchauncelor *n* vicechancellor (*see* **vicechancellor**) 396/42

vnico *adj* unparalleled, unrivalled, unique 848/32
vnlefull *adj* unlawful 276/20, etc
vnlest *conj* unless 247/20
vnmeete *adj* unmeet: unfitting, unsuitable 347/8; **vnmete** 133/25
vnperfyte *adj* imperfect, defective 203/33; **vnperfytt** 203/34
vntell *conj* until 613/5
vnwordyly *adv* unworthily 227/28
vouchsafe *v* condescend, graciously consent or grant; **voutsafe** 536/37; **vouchsafed** *pa 3 pl* 231/24; *pa 2 sg* 625/39; **vowchsafed** *pa 3 pl* 230/31
vphouser *n* upholsterer 499/30
vre *n* use; *in phr* **put in vre** put into practice 270/12–13; 342/8 [OED Ure *sb*[1]]
vsher *n* usher: one who admits people to a chamber and escorts them to their places; *in phr* **Vsher of ye Hall** 513/40; **gentleman vsher** officer of good birth in the royal household, who escorted persons of high rank 539/9, 551/22; **gentlemen vshers** *pl* 533/14; **yeoman vsher** similar officer of lesser birth, escorting those of lower rank 539/10, 551/24
vttre *adj* utter, outer 218/30
vttremost *adj* uttermost, outermost 221/17
vyall(e)s, vyoll(es) *see* **violl**
vychancellerschyppe *n* vice-chancellorship: the office of vice-chancellor 1202/15
vyolans *see* **violins**
vysarnes, vysaures *see* **vizard**

waferer *n* waferer, maker or vendor of wafers 249/25
wafted *v pa 3 pl* waved 426/20
waggishly *adv* facetiously 378/7
wagges *n pl* wages 268/39; **wageis** 305/15, etc
waighte player *n comp* one who plays a wait's instrument (often a wait pipe, a kind of shawm) 334/7–8
waites, waithes, waitis, waittes *see* **wayte** *n*[1]
wale *n* wall 484/2
wanskott *n* wainscot: panelling made of wainscot, a superior kind of imported oak 274/35
ward *see* **beareward**
warde *adv in combinations* **from...warde** from the direction of 441/17, etc; **into...ward** in the direction of 468/27–8; *redundantly in* **toward...ward** towards 476/38–9
warde *n* jail 304/29
wardrobe *n* office of the royal household looking after garments and other textiles, such as bedding 551/25; **warderobe** 539/11; *in phr* **remooueing wardrobe** branch of this office looking after the goods that travelled with the sovereign 609/35
ware *v* guard, watch out for 876/40
ware *v pa 3 sg* wore 432/3
washe wensdaie *n comp* Ash Wednesday (?) 194/34
wasted *pp* diminished 445/19
water-man *n comp* ferryman 848/32
wates, watyes *see* **wayte** *n*[1]
wax chaundler *n comp* wax chandler, dealer in wax candles and torches 655/9; *see also* **chandler**
waymaker *n comp* probably the surveyor of the ways, a royal official who went ahead of the retinue to ensure that the proposed route was passable 533/20
wayt *v* attend 622/37; **waited** *pa 3 pl* 701/5; **waited** *pp* 667/35
wayte *n* 1. one of a band of musicians retained by a town, university, or other corporation 75/28, etc; **wayght** 309/40; **wayt** 200/15; **wayth** 251/5; **waytte** 85/28; **waites** *pl for sg* 334/7; **waytes** 319/40; **weightes** 328/21, 334/29; **waites** *pl* 87/40, etc; **waithes** 357/22, etc; **waits** 400/19, etc; **waittes** 202/13; **wates** 86/17, etc; **watyes** 113/18; **wayetes** 345/11; **wayets** 278/8; **wayghtes** 102/33, etc; **wayghts** 500/10; **waytes** 74/12, etc; **waythes** 329/37; **wayts** 167/27, 381/10 (?), etc; **wayttes** 80/29, etc; **waytys** 91/25; **weates** 517/10, 553/36; **wegytes**

277/33; **weightes** 143/31, etc; **weights** 370/5, etc; **wetes** 118/23; **weyghtes** 107/3, 116/22; **whayttes** 206/27; **waightes** *poss pl* 172/35, etc; **waites** 87/24, etc; **waitis** 114/33; **wayghtes** 119/4; **waytes** 93/1, etc; **wayttes** 98/8, etc; **whayttes** 99/37, 202/19; 2. wind instruments such as waits commonly played (usually shawms); **waites** *pl* 332/39; **waytes** 199/31 (?), 545/12; **wayts** 381/10 (?); *in comp* **wayte pipes** *pl* 207/4, etc

wayte *n* weight 593/33

wayter *see* **daylie wayter**

weayng *prp* weighing 188/14

wear *v pa 3 pl* were 248/16, etc; **weare** 233/26, etc; **weer** 454/10

weates, wegytes, weight(e)s, weihtes *see* **wayte** n^1

welch *adj* Welsh 655/3

welfavoryde *pp phr* well favoured, handsome 845/21

wemmen *n pl* women 100/18; **wemens** *poss pl* 220/5

wetes *see* **wayte** n^1

weved *pp* woven 138/38

weyghtes, whayttes *see* **wayte** n^1

wheraboutes *adv* about what, on what subject 449/11; **whereaboutes** 433/38

whiet *adj* white 530/9

whipcorde *n* a thin, tough kind of hempen cord 208/31

whither *conj* whether 140/13, etc

whitlivered *ppl adj* white-livered, ie, cowardly 1230/19

whode *see* **hoode**

whoode *see* **French hoode**

wickett *n* small door or gate 483/42

wist *pp* known; *in phr* **had I wist** if only I had known better! 536/33

withall *prep* 1. with 289/21, etc; 2. *adv* with that, at that time 431/28, 451/34

without *prep* outside 426/40, etc

wodd *n* wood 162/2; **wodde** 170/35, 171/40

woddes *see* **French hoode**

wolle *see* **good wolle**

wondringe stocke *n comp* 'wondering-stock,' object of wonder 365/22–3

woostede *n* worsted 153/20

word *n* motto (in a coat of arms) 1243/10

worship *n* 1. honour, estimation 355/32; 2. title given to person as mark of respect; **worship** 291/19, etc; **worshipp** 291/28, 292/5; 3. *coll* persons of standing or repute; **worshippe** 178/7

worshipfull *adj* honourable, entitled to respect 651/18; **wourshipfull** 309/37, 310/2

wreeke *v* wreak, vent 289/33

wrestlers *n pl* Wrestlers, as the name of an inn 467/27

wrightinge *vb n* writing 669/18; **wrightynge** 232/23

wroght *pp* worked, ie, embroidered 189/39; **wrought** 171/29

wrytton *pp* written 137/37

wyer *see* **howde wyer**

wyle *n* wile, stratagem 431/9

yar *pron* their 183/27, 187/36; *see also* **yei**

yalowe *adj* yellow 842/7

yat *pron* that 118/37, etc

ydell *adj* idle, unprofitable, useless 292/41

yei *pron* they 183/27, etc; **yey** 291/11; **yie** (*error*?) 621/16; **yeir** *poss* their 293/10, etc; **yer** 178/13, etc; **yir** 269/26; **yem** *objective* them 127/33, etc; *see also* **yar**

yen *adv* then 233/10, 536/22

yen *conj* than 536/27

yence *adv* thence 235/6

yeoman *n* 1. a commoner holding a small landed estate 682/37; 2. *attr* a designation for officers of lesser rank in the royal household; **yeoman vsher** (*see* **vsher**) 533/27, etc; **yeomen hangers** (*see* **hangers**) 539/10, 551/24; **yeoman harbinger** (*see* **harbinger**) 533/35; **yeoman of the padd horse** (*see* **padd horse**) 533/26

yer *adv and quasi-pron* there 127/23, etc

yerdes *n pl* yards (as a measure of length) 97/4, etc
yeres *n pl* ears 464/18
yerfore *adv* therefore 537/1, etc
yerof *adv* thereof, of that 373/38
yerre *n* year 98/5; **yers** *pl* 92/35
yes *pron* these 536/35
yeuen *pp* given 80/25, etc; **yeven** 310/7
yie, yir *see* **yei**
yis *pron* this 199/17
ymagiri *see* **imageri**
ynne of court *see* **inn**
yollowe *adj* yellow 197/12, 197/21
yought *n* youth 133/28, etc; **yough** 140/5; **yowugth** 140/35
yoven *pp* given 119/6

ȝere *n* year 85/28

Zani *n* zany: a comic performer who attends on a clown, acrobat, etc 855/19
zoundes *interj* God's wounds! 438/11

Index of Members of Cambridge University Named in the Records

– Scope. This index is intended to list all persons mentioned in the Records or apparatus who matriculated or held high office in Cambridge University. Venn's *Alumni Cantabrigienses* (abbreviated v or Venn) has been taken as principal authority. For members of Trinity College, W.R. Rouse Ball and John A. Venn, *Admissions to Trinity College, Cambridge*, 5 vols (London, 1911–16) has served as an invaluable supplement. Individuals named in the collection who clearly must have matriculated and yet escaped inclusion in Venn or Rouse Ball are noted as they occur. Several alumni from the Restoration era and the eighteenth century have also been included because they are mentioned in the apparatus as authors, or as owners of manuscripts or printed books.

– Entry Names. All persons are listed here under family name only. Noblemen noticed under their titles in the main index are cross-referenced there to the appropriate surname here. Royal persons such as Charles I who technically qualify for inclusion here as recipients of honorary degrees have as a matter of convenience been put in the main index under their regnal names.

– Entry Spellings. In most cases, surnames have been grouped under the most common spelling which occurs in the collection. *DNB* spellings, however, have been privileged: hence (Thomas) 'Nash' for the notorious playwright and pamphleteer, even though in the apparatus his name is more often given as 'Nashe.' Similarly, Tanner's *Historical Register* is taken as authoritative for members of the university who held high office (ie, vice-chancellors, proctors, esquire bedells, and heads of colleges), while *Annals of English Drama* is followed for playwrights not listed in *DNB*. Variant spellings which occur in the Records and apparatus are listed after the head form in parentheses, in alphabetical order.

– Venn Spellings. Venn applies somewhat more radical rules for normalization and alphabetization than REED policy allows. To enable the user to locate entries in *Alumni Cantabrigienses* as quickly as possible, a 'v' is assigned to any variant which accords with Venn's spelling; where a Venn spelling does not occur here it is supplied as an entry among variants and marked 'v' with an asterisk (*).

– Venn Numbers. As an aid to distinguishing an individual in Venn from others with the same name, numbers have been supplied in parentheses following given names. Thus, for example, 'Robinson, John (8)' means the eighth John Robinson (*not* the eighth Robinson) in

Venn's list; similarly, 'Robinson, John (16)' means Venn's sixteenth John Robinson. Occasionally a name is followed by two numbers, eg, 'Ellis, Edward (1 & 2?); this means that Venn has probably or possibly entered the same individual twice. A few reverse cases, where Venn seems to have conflated two men of the same name, have been specially noted. No number is given where Venn lists only one man with a particular name.

– Titles and Offices. Principal titles of nobility are supplied in all cases. Offices in church and state are given only when referred to in the REED collection or when these have been deemed of probable interest to the principal readership of REED volumes.

– University Career. College affiliations are given where known (abbreviations for colleges are explained on p xv). The typical Cambridge student joined a college prior to matriculation in the university, and remained in the same college for the whole of his academic career. Some individuals, however, migrated from one college to another, either as students or later in their academic careers; the sign '›' is used here to mean 'migrated to.'

The date which normally follows the record of college affiliation designates the earliest known formal association with the university, whether by matriculation or by entry on a college book. Nearly always this information comes from Venn. Where Venn gives no admission date but lists a date for taking a degree, the compilers have counted back the usual number of years of study required (3 for the BA, 7 for the MA, and so on); all inferred dates are queried. Some recipients of honorary degrees neither joined a college nor matriculated in the university; for such individuals only the date of the degree is given. The same practice has been followed for a very few early graduates whose date of matriculation cannot be determined from the surviving evidence.

Any known relationship to another person in this or in the main index follows, then any designation used in the Records to distinguish the entrant from others with the same surname. Any high office held in the university comes next, with dates; this information, too, usually derives from Venn, or else from Tanner.

– Doubtful Identifications. Most doubtful identifications are signalled with a bracketed query after the entrant's given name. Cases where two identifications seem equally plausible are normally entered in the form 'Richardson, Joseph (1)...; or Lambert,' but a few cases where an individual can be identified confidently in one passage but only doubtfully in another have required special treatment (for an example see Thomas Bargar and Isaac Bargrave). A note beginning 'See also,' when placed within square brackets at the end of an entry, means that the identification of the entrant is reasonably certain but that one or more other candidates, as specified, cannot be completely ruled out.

– Supplemental Authorities. Cross-references to Venn (explained above) are marked 'v.' Other references are marked *DNB* or C; the latter refers to Charles Henry and Thompson Cooper, *Athenae Cantabrigienses*. In internal cross-references the main index is referred to as 'Index.'

Abithell (Abithel, Abythell), Nicholas. TC, adm 1550. 208, 211–12, 968–9 [C]

Adams, Thomas (4) (?). TC, adm 1594? 385, 485

Aelond *see* **Ailand**

Agar *see* **Augur**

Aikerod (v Acroyd*), Ambrose. TC, adm 1595. 528

Ailand (Aelond, v Ayland*), Henry. SJ, adm 1538? 152, 160

Ainsworth, William. EM, adm 1622. 894–5, 1028

Alabaster, William. TC, adm 1584. 338–9, 851, 920–1, 973, 1221

Alcock (Alcocke), William (1). TC, adm 1614. 956–7

Aldred (Alured), Benjamin. TC, adm 1606. 440, 444, 457–8, 461, 473, 482, 484, 1031

– (v Alured*), Thomas (1). TC, adm 1602. 387

Aldrich (Aldriche, Aldridg), Robert (1). KC, adm 1507. 96, 964 [C, *DNB*]

– Thomas (2). CC›TC, adm 1557; master of CC 1570–3. 252–3, 971 [C]

Alexander, Robert (?). Clement's Hostel›QU? adm 1544. 145, 965

Allen (Alleyn, Alyn), John (17). CH, adm 1628. 1000

– Robert (7), QU, adm 1628; or Thomas (11), QU, adm 1628. 960

– Thomas. TC, adm 1546? 156 [C, not in Venn]

Allyngton (Allington, v Alyngton*), Richard. TC, adm 1547. 183, 967

Alney (Almy, v Alvey*), Henry. SJ, adm 1571. 944–5 [v's Alvey presumably arose from misreading Alney as Aluey]

Alured *see* **Aldred**

Alyn *see* **Allen**

Amese (v Ames*), William (1). CH, adm 1593? 486, 731

Anderton, Thurston. SJ, adm 1596. 947

Andrewe (v Andrews*), John (7). CH›SJ, adm 1556. 218

Andrewes (v Andrews), Edward (2). TC, adm 1605? 429, 458, 1031, 1033

– Lancelot, bishop of Winchester. PB, adm 1571. 889 [*DNB*]

Anthonye, John (3) (?). SJ?›MG, adm 1596? 947

Appleby, Ambrose. QU, adm 1631. 679

Apsley, Edward. CH, adm 1619. 1000, 1014

Argentine (Argentyn), John. KC, adm 1457? provost of KC 1501–8. 46, 963 [C, *DNB*]

Arthur (Artour, Artur), Thomas (1). TH›GH›SJ, adm 1509? principal of St Mary's Hostel in 1518. 711, 842, 911, 931, 1255 [C, *DNB*]

Ascham, Roger. SJ, adm 1530? 119, 229–30, 721, 845, 888, 980, 1204 [*DNB*]

Ashburne (Ashburn), Francis. TC, adm 1562. 258, 971

Ashton (Asshton), Nicholas. CH? adm 1530? 177 [C]

– Thomas (1). SJ, fellow 1524. 122

– Thomas (2). TC, adm 1555. 1028 [*DNB*]

Atkinson (Atkingeson, Atkingson, Atkynson), Thomas (4). TC, adm 1538? 166, 169, 194, 966–7

Audlay (Audelie, v Audley), Henry. CH, adm 1607. 491

– John (4). SJ, adm 1596. 947

Audrye (v Audry*), William. CL, adm 1590? 360

Augur (Agar, Augar, v Auger, Haugar, Hauger), Nicholas. SJ, adm 1605–6? 426–7, 430, 433, 439, 454, 456–7, 467, 470, 475, 479, 486, 1030, 1032

– (v Anger*), Thomas (3). CL, adm 1591. 359

Ayre, Giles. KC, adm 1523; vice-provost of KC 1534–8. 110, 112, 964 [C]

Bacon, Anthony. TC, adm 1573; elder brother of Francis. 999 [*DNB*]

– Francis (1), Lord Verulam, lord chancellor. TC, adm 1573; younger brother of Anthony; high steward of the university 1617–23. 578, 858, 999, 1222, 1228, 1244 [*DNB*]

– Richard (3). TC? adm 1627? 957

Bacster *see* **Baxster**

Bagly (Baguly, Bayley, v Bagley*), Thomas. SJ, adm 1608. 429, 434, 448, 1034

Bainbrigg (Bambridge, v Bainbridge*), Thomas (3). CH, adm 1593; master of CH 1622–46, VC 1627–8. 626 [*DNB*]

Baker, John (16). CH, adm 1620. 1015

– Philip (1). KC, adm 1540; provost of KC 1558–70. 233 [C, *DNB*]

– Thomas (11). SJ, adm 1674. 817 [*DNB*]

Bale, John. JE, adm 1518? 842, 931, 969, 980–1, 1255 [*DNB*]

Ball, William (?). TC, adm 1591? 354

Bambridge *see* **Bainbrigg**

Banister, Henry (2). KC, adm 1579. 362

Barbour (v Barber*), Walter. KC, adm 1457. 47, 963

Baret (Barrete, v Barrett*), John (3). SJ›TC›PH, adm 1551. 211, 969 [C, *DNB*]

See also **Barret**

Bargar (Barger), Thomas. CL, adm 1596? 530? 954? [or Isaac Bargrave]

Bargrave (Barger), Isaac. PB›CL, adm 1603–4? 530? 721, 862, 954? [*DNB*; see also Thomas Bargar]

Barker (Barkar), William (4). SJ, adm 1533–4? 127, 1205 [C, *DNB*]

Barley, Henry. TC? adm 1543–4? 198, 967 [C]

Barnard, ... QU, adm (?). 120, 966

– John (4). TC, adm 1589–90? 489? 948

– John (6). CH, adm 1627. 1000

See also **Bernard**

Barnesdall *see* **Baronsdale**

Baro (v Baron*), Peter (1). MA 1574. 315 [C, *DNB*]

Baronsdale (Barnesdall, Baronstall, v Barnsdell*), William. SJ, adm 1552. 206, 218, 220–1 [C, *DNB*]

Barret (Barrete, v Barrett), Edward (1). GH, adm 1548. 198

– John (1). KC, adm 1495. 80, 964

– John (5; also 6?). SJ, adm 1615. 572, 1028

– William (3). SJ, adm 1604. 951, 975

See also **Baret**

Barrye (Barrie), John (2). SS›TC, adm 1599. 388–9

Barton (Bartin), Matthew. TC›KC, adm 1600–1? organist of KC 1622–4. 498

– William (3). TC, adm 1578. 425

Barwell, Edmund (1). CH, adm 1563; master of CH 1582–1609. 315, 378, 410, 412, 1226

Baxster (Bacster, v Baxter), John (2). CC, adm 1550; esquire bedell 1556–96. 266, 292, 294, 297

Bayley (Bayly), William (2). SJ, adm 1570. 944–6 [C]

See also **Bagly**

Beale, Edward (2). QU, adm 1625. 959

– Jerome. CH, adm 1592–3? master of PB 1619–30, VC 1622–3. 585–6

– William (1). TC›JE, adm 1606; master of JE 1632–4, of SJ 1634–44; VC 1634–5. 586, 897, 1252 [*DNB*]

Beamond *see* **Beaumont**

Bea-Richards 959–60

Beaumont (Beamond, Bewmonte), George (3). QU, adm 1537–8? 189, 967, 1212

– John (1). SJ›TC, adm 1548; brother of Robert. 209, 968 [C]

– Joseph (1). PH, adm 1631; son of John (*see* Index). 700–1

– Robert (1). PH, adm 1540? brother of John; master of TC 1561–7, VC 1564–5 & 1566–7. 247 [C, *DNB*]

Beck (Becke), Edward (1) (?). QU, adm 1621. 956

– Richard (1). SJ, adm 1532–3? 122

Bedwell, Thomas. TC, adm 1562. 258, 971 [C, *DNB*]

Beecher, Sir William (3). MA 1629. 643

Belchier (v Belcher*), Daubridgcourt. CC, adm 1597. 1028 [*DNB*]

Bell, Daniel. SJ, adm 1600? 387–8 [C]

– Edmund (3). CH, adm 1624; brother of Robert; called senior. 1000, 1019–20

– John (7). CC›TC›PH›JE, adm 1548; master of JE 1579–89, VC 1582–3. 199, 309, 315 [C]
– John (11). CH, adm 1631. 1001
– Richard (4). QU, adm 1622. 956
– Robert (5). CH, adm 1624; brother of Edmund; called junior. 1000, 1015
Bellot (Billett), Hugh. CH›JE, adm 1561. 251 [*DNB*]
Belwood, Thomas. TC, adm (?). 387–9 [not in Venn or Rouse-Ball; brother of v's Roger (1)?]
Benchkin (v Benskin*), James. QU, adm 1625. 685
Bennet (Benet), John (1). KC, adm 1457. 49, 963
– Robert (2). TC, adm 1563. 261, 971 [*DNB*]
Bentley, Jonas (?). CL, adm 1610. 441
Bernard (Barnard, Barnarde), John (3). QU, adm 1540? 168 [C, *DNB*]
– Richard. CH, adm 1592. 935 [*DNB*]
Bewmonte *see* **Beaumont**
Bickley (Bickly), Thomas. PH, adm 1605? 443, 464–5
Bill (Byll), Charles. KC, adm 1568. 283, 972 [C]
– James. TC, adm 1559–60? 248, 971 [C]
– William (1). SJ, adm 1529–30? master of SJ 1547–51, of TC 1551–3 & 1558–61; VC 1548–9. 904, 1212
Billett *see* **Bellot**
Billingsley, William (2). SJ, adm 1579. 386–8, 390
Bilney (Bylnaeus), Thomas. TH, adm 1510? 842 [C, *DNB*]
Bing(e) *see* **Byng**
Bingham (Bingam, Byngham), John (1). CL, adm 1571. 293 [C]
– William (3). TC, adm 1553. 221–2, 970
Binlesse (v Bindless*), Peter. SJ, adm 1584. 386–7, 390
Binns (Bins, Bynnes), Robert (1). TC, adm 1604–5? 429–30, 440–1, 479
Blackhall, Alexander. TC, adm 1614. 956
Blaxton (Blaxston, v Blackstone*), Joshua. TC, adm 1600. 498, 949, 952
Blythe (Blithe), Geoffrey (1), bishop of Chester, Coventry, and Lichfield. KC, adm 1483; warden of KH 1499–1528. 80, 1201 [C, *DNB*]
– George (1). TC›PH›TC, adm 1551–2? 194, 967 [C]
Boise *see* **Boyes**
Bolt, Gabriel (2). CH, adm 1619. 1015
Booth (Boothe), Robert (3). SJ, adm 1565. 945
– Thomas (3). TC, adm 1593. 948 [C, *DNB*]
Boswell, William (3). JE, adm 1600–1? 586 [*DNB*]
Boulton (v Bolton*), Thomas (2). TC, adm 1577. 331, 973

Bovell, Henry. CH? adm 1538–9? 173, 178 [C]

Bowes, Henry (?). SJ, adm 1574. 945

Bowyer, John (5). TC, adm 1631. 634

– Noah (?). TC, adm 1589. 527

Boyes (Boise), Henry (2). SJ, adm 1595? 359

– John (2). TC, adm 1552. 198, 967

Bradler (v Bradley*), Peter. QU, adm 1629. 960

Bradley, Thomas (4). TC, adm 1600–1? 387

Branthwaite (Branthwayt), William (3). CL›EM›GC, adm 1579; master of GC 1607–19, VC 1618–19. 455, 506 [*DNB*]

Bray, William (1), chaplain to Archbishop Laud of Canterbury. TC›CH, adm 1613. 667–8 [*DNB*]

Brett, Henry. TC, adm 1607. 459, 461, 467, 473, 475, 482–3, 1033

Brian *see* **Bryan**

Bridges, John (1). PB, adm 1554. 846, 1256 [*DNB*]

Bristoe (v Bristowe*), Litton. TC, adm 1620. 959 [C]

Brittan, Stephen. TC, adm 1558? 211, 969

Brodrib (v Broderib*), William. CC, adm 1618. 578, 975, 1244

Bromsted (Brumsted), William (1). PH? adm 1527–8? esquire bedell 1550–63. 199–200

Brooke (Brookes, Brooks), Robert (4). SJ, adm 1608? 435–6, 456, 472, 481, 486, 1030, 1032

– Samuel (2). TC, adm 1592? master of TC 1629–31. 498, 527, 532, 538, 622, 713, 888, 910, 921, 932, 974–5, 1237, 1242, 1248 [*DNB*]

– Thomas (6). CL, adm 1577; esquire bedell 1591–1629. 364, 410, 494, 532, 566

Browne, Christopher (1). SJ? adm 1532–3? 147

– John (27). CH, adm 1616. 999

– Joseph (5). CH, adm 1631. 1001

– Nicholas (1). TC, adm 1554. 221–2, 225, 248, 969–71

– Thomas (5). KC, adm 1550. 213, 224, 234, 722, 933, 969–70, 1214 [C, *DNB*]

Brumsted *see* **Bromsted**

Bryan (Brian, Bryant), Oliver. QU, adm 1625. 959

– Richard. QU, adm 1624. 673, 960

Buck, John (3). MG›SC, adm 1615; brother of Thomas; esquire bedell 1626–80. 626? 790–1

– Thomas (3). JE›SC, adm 1609; brother of John; esquire bedell 1624–70. 626?

Bucknam (v Buckenham*), Edward (1 & 2), GH›TH, adm 1515–16? or John (2), GH, adm 1550; or William (2), GH, adm 1544. 198

Bulkley, ... TC, adm (?). 957 [not in Venn]

Bullock (Bullocke), George (1). SJ, adm 1534? master of SJ 1554–9. 197 [*DNB*]

– John (1). TC, adm 1570. 999
– Thomas (1). TC, adm 1599? 388
Bunell *see* **Burnell**
Burgess, John (1). SJ, adm 1580–1? 511 [*DNB*]
Burnell (Bunell, Burnewell, v Burnwell*), Laurence. SJ, adm 1596? 429, 447, 479
Burr, Henry, QU?>CC, adm 1544; or Thomas (1), CC>CH>GC, adm 1546. 186, 967
Burrowes (v Burrow*), George (1). CC>TH, adm 1594. 360
Burton, Edward (6). SJ, adm 1609. 452, 459, 461, 467, 474–5, 477, 482, 486, 1032
– (v Burdon*), George. TC, adm 1546. 162
– Leonard. SJ, adm 1589. 386–7, 390
Butler, Andrew (1). QU, adm 1615. 956
– George (3). TC, adm 1597? 385
– Henry (3). TC, adm 1612 (fellow commoner). 952
Buttler *see* **Cutler**
Butts (Buts, Buttes), Henry. QU>CC, adm 1591; master of CC 1626–32, VC 1629–32. 368, 625–6, 641–3, 725, 920, 973, 1222, 1247, 1249–50, 1252
Byll *see* **Bill**
Bylnaeus *see* **Bilney**
Byng (Bing, v Binge, Bynge), George (2). CL>TC, adm 1593? 519, 974
– Thomas (1). PH>CL, adm 1552; master of CL 1571–99, VC 1572–3 & 1578–9. 279, 289–90, 339, 1226 [C, *DNB*]
– William. TC, adm 1602. 949
Byngham *see* **Bingham**
Bynnes *see* **Binns**
Byron, Sir John (2), later Lord Byron. TC, adm 1615. 696, 860

Cademan, Thomas (2). TC, adm 1601. 949–50 [*DNB*]
Calfhill, James. KC, adm 1545. 1029 [*DNB*]
Callye, ... CH, adm (?). 441, 1032 [not in Venn]
Campion, Thomas. PH? adm 1583? 1029 [*DNB*; not in Venn]
Cantrell, Thomas (3). QU, adm 1626. 960
Cardynall (v Cardinal*), Stephen. TC>SJ, adm 1557. 221 [C]
Carew, Carey *see* **Cary**
Carleton, Sir Dudley (2), Viscount Dorchester, ambassador at The Hague. MA 1627. 501, 515, 539–42, 552, 587–9, 598, 622, 1241 [*DNB*]
Carlisle (Carlile), Thomas (2). QU, adm 1628. 960

Carr (Carre), Nicholas (2). CH›PB›TC, adm 1537–8? regius professor of Greek, 1547–68. 199 [C, *DNB*]

– Nicholas (3). SJ, adm 1610; brother of William. 425, 432, 438, 478, 1031, 1235

– William (5). TC, adm 1608; brother of Nicholas (3). 425, 432, 438, 458, 1031

Carter, Francis (1). CL, adm 1604. 409

– Oliver. SJ, adm 1555. 221 [C, *DNB*]

Cartwright, Thomas (2). CL›SJ›TC, adm 1547. 225, 244, 970 [C]

– Thomas (3). TC, adm 1621. 957–8

Carvanell, John. KC, adm 1485. 73, 964 [C]

Carver, John (3). CH, adm 1618. 1015

Cary (Carew, v Carey, Carye), Lucius, Viscount Falkland. SJ, adm 1621. 858 [*DNB*]

– Valentine (v Carew), dean of St Paul's. CH›SJ›CH, adm 1585; master of CH 1609–22, VC 1612–13. 455, 501–11, 515, 542, 545, 566, 570, 574, 1244 [*DNB*]

Casse, Edmund. SJ, adm 1595. 947, 951

Castell (v Castle*), Robert (4). CH, adm 1618. 999, 1013–15

Cavendish, William (4). SJ, MA 1608. 1029 [*DNB*]

Cawthorn, John (1). CH? adm 1528–9? 117, 965, 1204

Cecil (Cecill, Cecyll, Cicill), Robert (1), Viscount Cranborne, later earl of Salisbury. SJ, adm 1581? son of William, Lord Burghley; university chancellor 1601–12. 395–7, 400, 424 [*DNB*]

– Thomas (5). SJ, adm 1595? 429, 447, 479, 508, 534, 538, 928, 974, 1029, 1034, 1228

– William (1), Lord Burghley. SJ, adm 1535; father of Robert; university chancellor 1559–98. 227–8, 230–2, 234, 269–70, 288–91, 295–7, 303–5, 340, 346–7, 355–6, 724–5, 1219, 1221, 1225, 1227, 1248 [C, *DNB*]

Chace (v Chase*), William. KC, adm 1583. 852, 1256

Chaderton (Chatherton, Chatterton, Chattertonne) Laurence (1). CH, adm 1563–4; master of EM 1584–1622. 315, 378, 410, 455, 511, 524, 566, 1226 [*DNB*]

– William (1). MG›PB›QU›CH, adm 1555. 207, 213, 968–9 [*DNB*]

Chamberes, ... TC, adm (?) (sizar). 191 [not in Venn or Rouse Ball]

Chamberlain (Chamberlayne, Chamberlin, Chamberline, v Chamberlaine*), Francis. TC, adm 1606. 461, 473, 482, 1031

– John. TC, adm 1570. 501, 515, 539–42, 552, 587–9, 598, 703, 871, 873–4, 878, 897, 908, 1238, 1241–2 [*DNB*]

Chamley *see* **Cholmley**

Chandler (Chaundler), Daniel. QU, adm 1619. 956, 961

Chapman, Edmund (1). GH›TC, adm 1554. 221–2, 969

Chappell (Chappel, Chapple), John (1). TC, adm 1604? 440, 497, 527, 548, 925, 951–4, 975, 1242–3

– William (1). CH, adm 1599–1600? 548, 647 [*DNB*]

Chatherton, Chatterton(ne) *see* **Chaderton**

Chauncy (v Chancey*), Charles (1). TC, adm 1610. 956 [*DNB*]

Chaundler *see* **Chandler**

Cheke (v Cheeke*), Sir John (1). SJ, adm 1526–7? regius professor of Greek 1540–2. 109, 119, 712, 964, 1203–4 [C, *DNB*]

Chesham, Thomas. CL, adm 1610. 531, 955

Chester, Grenado. TC, adm 1612. 953

Cheyne (v Cheney*), John (1). KH, adm 1355. 7, 9

Chocheley, ... KC, adm (?). 180 [not in Venn]

Cholmley (Chamley), Hugh. JE, adm 1614. 374

– Richard (2). TC, adm 1595? 374, 721, 948

Christopherson, John (1). PB?›SJ›TC, adm 1537–8? master of TC 1553–8. 190–1, 720, 904, 937, 967, 980, 988, 1204, 1212 [C, *DNB*]

Chute (v Shute*), Josias. TC, adm 1602. 386

Chylde (v Child*), Benjamin. CH?›EM, adm 1610. 459, 1034

Cicill *see* **Cecil**

Clarke (Clark), John (38). QU, adm 1632. 682 [*DNB*]

– Matthew (2). TC, adm 1607. 954

– Thomas (9). TC, adm 1581. 362

See also **Clerk**

Clayton (Cleyton), Richard (1). SJ, adm 1572; master of MG 1593–5, of SJ 1595–1612, VC 1605–6. 398, 428, 448, 462, 470, 945, 1032 [*DNB*]

– William (3). CH, adm 1593. 410

Clerk (v Clarke*), James (8). CH, adm 1623. 1000

See also **Clarke**

Cleveland, John (1). CH›SJ, adm 1627. 857, 1257 [*DNB*]

Cleyton *see* **Clayton**

Clifford, George (2), earl of Cumberland. TC, adm 1571. 999 [C, *DNB*]

Clifton, Gervase (2). SJ, adm 1603 (fellow commoner). 951

Close (Clos), Nicholas. KC›KH, adm before 1433; warden of KH 1449–52, university chancellor 1450–1. 31 [*DNB*]

Clovel (v Cloville*), Henry. QU, adm 1620. 956–7

Cockrofte (Cocrofte, v Cockcroft*), Henry (1). CH›TC, adm 1544? 165–6, 966

Cokayne (v Cockayne*), Aston. TC? adm 1624? 1029

Coke (v Cooke*), Sir Edward (3), attorney-general and lord chief justice. TC, adm 1567. 400, 542, 863 [*DNB*]

– Roger (2). QU, adm 1619. 864

See also **Cooke**

Colby (v Coleby*), Thomas (3). CC, adm 1601. 546, 557

Coldham, John. QU, adm 1624. 678–9, 685, 698

Cole, William (12). CL›KC, adm 1733. 817 [*DNB*]

Collin. William (1), CL, adm 1593; or Arthur (v Collins*), CL, adm 1596? or Stephen (v Collins*), CL, adm 1592? 360–1

Collins, Daniel. KC, adm 1594. 362

– Edward. TC, adm 1601? 386

– Samuel (1). KC, adm 1591. 362, 508 [*DNB*]

Collman (v Coleman*), William (2). GC, adm 1584. 918

Comber (Cumber), Thomas (1). TC, adm 1592? master of TC 1631–45, VC 1632 & 1636–7. 642, 1249 [*DNB*]

Compton (Cumpton), Spencer, Lord Compton, later earl of Northampton. QU, adm 1614. 530, 540, 543, 955, 1240 [*DNB*]

Connoway (v Conway*), John (2) (?), minister at Hinxton. JE, adm 1604. 684, 1253

Constable, Henry (1). SJ, adm 1578 (fellow commoner). 946 [*DNB*]

Cooke, John (11). TC, adm 1555. 225, 246, 970

See also **Coke** *and* **Coote**

Cooley *see* **Cowley**

Cooper (Couper, Cowper), Francis (3). SJ, adm 1605; elder brother of Henry. 430, 440, 443, 1030

– Henry (3). SJ, adm 1606; younger brother of Francis. 426, 430–1, 433, 438–40, 443, 451–2, 456, 459, 464–9, 474–5, 478–80, 483–5, 1030–3

Coote (Coot, Cotte; wrongly Cooke), Charles. TC, adm 1622 (fellow commoner). 957

– Thomas. TC, adm 1601? 428, 434, 437–8, 448, 454, 456, 458, 498 (or William?), 950–3, 1030–2

– William (3). TC, adm 1605? 498 (or Thomas?), 576; 952–3, 975, 1244

Copley, Godfrey (2). SJ, adm 1607. 429, 448

Corbet, Clement. TC›TH, adm 1592; master of TH 1611–26. 531 [*DNB*]

– Edward. CH, adm 1620. 1015

Cosin (Cosen, Cosyn), Edmund. KH›SC›TC, adm 1540; master of SC 1554–9, VC 1558. 199 [*DNB*]

– Richard (1). TC, adm 1561. 261, 971 [C, *DNB*]

Cotte *see* **Coote**

Cotton, Robert (7). TC, adm 1606. 435–7, 472, 478, 481, 483, 1030, 1033

Couper *see* **Cooper**

Covell (Covill, Covyle, Covyll), William. CH›QU, adm 1580. 363–7, 930, 1229 [*DNB*]

Cowell (Cowel), John (2). KC›TC, adm 1570; master of TH 1598–1611, VC 1603–4. 403, 410, 412 [*DNB*]

Cowley (Cooley), Abraham. TC, adm 1636. 699, 701, 703, 722, 858, 884, 899, 911–12, 976, 995, 1254, 1258 [*DNB*]

Cowper *see* **Cooper**

Cox, William (3). QU, adm 1601. 650

Coytmore, Thomas (2). CH, adm 1628. 1000

Cradock (Craddock), John (3). GC, adm 1612. 526, 530

Crane, John (2). CH, adm 1533? 138, 147, 942 [C]

– William (2). PB›CL, adm 1606. 531

Creighton, Robert (1). TC, adm 1614; public orator 1627–39. 621 [*DNB*]

Creswell, Robert (2). TC, adm 1632. 858

Crofoot(e) *see* **Crowfoote**

Crofts (v Croft*), William (3). QU, adm 1629? 960

Crompton, Thomas (3). TC, adm 1598 (fellow commoner). 948

Cromwell, Oliver (2), Lord Protector. SS, adm 1616. 708, 942, 991–3 [*DNB*]

– Thomas (1), earl of Essex, chief minister of Henry VIII; high steward of the university 1534–40 [*DNB*] *see* Patrons and Travelling Companies *under* **Cromwell**

Crooke, Henry (2). TC, adm 1597. 388–9

Cropley, John (2). TC, adm 1593–4? 387, 390, 949

Crosse, Stephen. JE›TC, adm 1630. 634

Crowfoote (Crofoot, Crofoote), John. CC, adm 1586. 364–5, 1229–30

See also Index

Croyden, Thomas. TC, adm 1632. 693

Cruso, Aquila. GC, adm 1610. 895, 975, 1242

Cumber *see* **Comber**

Cumpton *see* **Compton**

Cunningham, ... TC, adm (?). 956 [not in Venn or Rouse Ball]

Curteys (Curtes, v Curtis*), Richard (1). SJ, adm 1549? proctor 1563–4. 220, 232, 1215 [C, *DNB*]

Cutler (Cuttler; wrongly Buttler), Ger'. SJ, adm (?). 427, 434, 449, 457, 470, 479 [not in Venn]

Dadley (Dudley), Richard. CH, adm 1618. 1014–15

See also **Dudley**

Dalton, ... TC, adm (?). 957 [not in Venn]

Danford, Richard. SS, adm 1603. 488

Darcy (Darci, v Darcey*), ... TC, adm 1615 (fellow commoner). 954

Dauson *see* **Dawson**

Davenant, John (1). QU, adm 1587; president of QU 1614–21. 508–9, 544, 855 [*DNB*]

Davyd (v Davie*), Osmund. PH›TC, adm 1557. 246, 971

Dawson (Dauson, Dawsonn), Robert (2). SJ, adm 1605? 426, 428–9, 433–4, 438–9, 441, 448, 456, 479, 1031, 1033

Day (Daye), John (6). JE, adm 1559. 254, 971 [C]

– John (7). GC, adm 1592. 1029 [*DNB*]

– William (1). KC, adm 1545. 179–80, 966 [C, *DNB*]

Debanke, John. PB›SJ?›CC, adm 1551. 199

Dee, John (1). SJ, adm 1542. 155, 712, 731, 965, 1207–9 [C, *DNB*]

Delawne, ... TC, adm (?). 956 [not in Venn]

Dennis (v Denny*), Arthur (1). CL, adm 1601; brother of Francis. 387

– Francis. CL, adm 1601; brother of Arthur. 387

Devereux, Robert (1), earl of Essex. TC, adm 1577. 355–6, 736, 848, 856, 906, 999, 1039, 1227–8, 1256 [C, *DNB*]

See also Patrons and Travelling Companies *under* **Essex**

D'Ewes (v Dewes), Simonds. SJ, adm 1618. 561, 572–3, 641, 668, 721, 727, 741, 997–8 [*DNB*]

Dickins, Francis (1). CH, adm 1633. 1001

Digby, Everard (2). SJ, adm 1567. 946 [C, *DNB*]

– Sir Kenelm (2). PH, MA 1624. 1247 [*DNB*]

Dighton, William (3). TC, adm 1622. 957

Dillacre (Dilaker, Diliker, Dillacar, Dillacer, v Dillaker), Edward. TC, adm 1601. 436, 453, 457–8, 460–1, 470, 472–3, 476, 481–3, 1031–2, 1235

Doddinge (v Dodding*), Edward. TC, adm 1558. 256, 261, 971

Dodington, Bartholomew. SJ, adm 1547. 202 [C, *DNB*]

Donhalt (Donnehoult, Downehaulte, Downhallt), Henry. TC, adm 1608. 464, 481

Donhell (v Donnell*), Thomas (1). CH›TC, adm 1537? 161 [C]

Donnehoult *see* **Donhalt**

Dorrington (v Dorington*), Richard. TC, adm 1606. 408, 454, 952, 1030

Downehaulte, Downhallt *see* **Donhalt**

Downes, Geoffrey (3). CH›SJ, adm 1554. 218–21 [C]

Drywood (Driwood, Drywoode), George (2). TC, adm 1570. 288–9 [C]

– George (3). TC, adm 1618. 956, 959

Ducket (Duckett), Gabriel. TC›SJ, adm 1559? 946

– Lionel. SJ, adm 1579; proctor 1595–6. 362 [C]

Dudley, Ambrose, earl of Warwick. MA 1564. 212, 223 [*DNB*]

– Edward (2). CH, adm 1617. 999, 1013–14

– Robert, earl of Leicester. MA 1564; high steward of the university 1563–88. 228–31, 725, 1219 [C, *DNB*]

See also Patrons and Travelling Companies *under* **Leicester**

See also **Dadley**

Duffeild (v Duffield*), John (1). TC›SJ, adm 1565. 275

Duke, John (4). CH, adm 1619. 1000, 1014–15

Duninge *see* **Dunning**

Dunne, Thomas. TC, adm (?). 155 [not in Venn]

Dunning (Duninge, Dunnynge), Lancelot (1). TC, adm 1555. 248, 971

– Michael, principal of St Nicholas' Hostel. 199 [C]

Duport, John (1). JE, adm 1564; master of JE 1590–1618; VC 1593–5, 1601–2, & 1609–10. 412, 455, 1226 [*DNB*]

Eales (v Eles*), Thomas (2). QU, adm 1616. 956

Eccleston, John (2). CH, adm 1629. 1001

Eden, Thomas (3). PB›TH, adm 1593? master of TH 1626–45. 651

Ederryngton, Edrington *see* **Etherington**

Edgly (v Edgely*), George. TC, adm 1620. 957

Edle (v Edyll*), Richard, CH›PB›JE, adm 1544; or Thomas (v Ithell*), MG, adm 1549. 199 [C]

Edmunds (v Edmonds*), John (3). PH, adm 1576; son of alderman; grandson of master of PH 1522–44. 363–7, 607? 930, 1228–9

Edwards (Edwardes), Edmund (1). CC, adm 1544. 198 [C]

– Thomas (4 or 5). TC, adm 1602. 388–9

Ekins, John (1). SJ, adm 1610. 432, 454

Elborrough (Elborogh, v Elborough, Elborow, Elborowe, Elborrogh, Elborrouge, Elborrow, Elburrow, Elsborrogh), John. SJ, adm 1606. 426–7, 431–3, 439, 441–2, 449, 452, 455–7, 463, 467, 469–70, 476, 478, 480, 482, 486, 1031–2

Ellis (Ellice), Edward (1 & 2?). CH›SJ, adm 1562. 256, 339

– Lion. SJ, adm 1606. 452, 971, 1032

Elrington, Edward (3). TC, adm 1617. 956 [C]

Elsborrogh *see* **Elborrough**

Elvered, John. CC, adm 1618. 583

Erlich (v Erlych*), John. KC, adm 1497; son of John, mayor 1511–12 (*CBD*). 83, 964 [C; not in Venn]

Etherington (Ederryngton, Edrington, Ethrington), Ambrose. MG›TC, adm 1545. 187, 967

– George (2). SJ, adm 1607. 430, 443, 466

Evance (Evaunce, v Evans*), Thomas (1). PB, adm 1582. 308–9

Exton, John (1). CH, adm 1617. 1013–14 [*DNB*]

Facon (Faulcon), Robert. TC, adm 1607. 951–3

Fairclough, Samuel (1). QU, adm 1608. 543–4, 721 [*DNB*]

Fairfax (Farfax), Peregrine. TC, adm 1615–16? son of Sir Thomas, first Lord Fairfax; brother of Thomas. 955

– Thomas (6). SJ, BA 1613; son of Sir Thomas, first Lord Fairfax; brother of Peregrine. 511

Faldo, William (2). KC, adm 1590. 362

Fane, Mildmay, earl of Westmorland. EM, adm 1618. 1029 [*DNB*]

– Thomas. CH, adm 1618. 1014–15

Farfax *see* **Fairfax**

Fariande *see* **Farrand**

Farr, Henry (1). PB, adm 1566; elder brother of Samuel; university taxor. 297–301 [C]

– Samuel (1). PB, adm 1573; younger brother of Henry. 297–301

Farrand (Fariande), William. TC, adm 1559. 266, 311, 314, 972–3, 1224 [C]

Faucet (v Fawcett*), Richard (1). SJ, adm 1533–4? 147 [C]

Faulcon *see* **Facon**

Feilding (v Fielding*), Basil (2), Lord Fielding, later earl of Denbigh. QU, adm 1621. 672–3, 679, 685, 1253–4 [*DNB*]

Feld (v Field*), Walter (1). KC, adm 1445. 39

Fenston (v Funston*), Thomas. QU›SJ, adm 1606. 951

Ferne, George (1). TC, adm 1605? 425, 429–30, 435, 439, 441, 458, 479

Filmer (Filmore), Edward (2) (?). TC, adm 1606. 482–3, 952, 1033 [or Robert?]

– Robert (2). TC, adm 1604. 915

Fisher, John (3). MH›QU, adm 1484? master of MH 1494–5, president of QU 1505–8, VC 1501, bishop of Rochester and university chancellor 1504–35. 92, 711, 964, 998, 1202, 1205 [C, *DNB*]

Fitzgeffrey (Fitzgefferye, v Fitzjeffrey*), Henry. TC, adm 1611. 951 [*DNB*]

Fletcher, Giles. KC, adm 1565; father of Phineas. 1229 [*DNB*]

– John. CC, adm 1591. 1029 [*DNB*]

– Phineas. KC, adm 1600; son of Giles. 405, 539, 915, 923, 974–5 [*DNB*]

Flout (v Flote*), John. QU, adm 1631. 959

Floyd (v Lloyd*), Simon (1). TC, adm 1605. 454, 1030

See also **Loyde**

Foggs (v Fox), Charles, SJ, adm 1576; or Hugh, SJ, adm 1579. 946

Foorde *see* **Forde**

Forcett (Forsset, v Forcet*), Edward. CH›TC, adm 1563. 294–5, 703, 722, 916, 972, 1222

Forde (Foorde, v Ford*), Anthony. CH›TC, adm 1554. 225, 970

Forrest, *Miles* (2). EM›TC, adm 1595. 948–9

Forsset *see* **Forcett**

Forth, Ambrose. KC›JE, adm 1560. 251, 971 [C]

Fortho *see* **Furtho**

Foster, Richard (2). TC, adm 1552. 194, 967

Fotherbye, Charles (3), TC›JE, adm 1627; or Thomas (1), TC, adm 1625. 959

Fowkes (v Fowle*), John (2) (?). TC, adm 1570. 999

Fowler, Richard (2). SJ, adm 1607. 427, 434, 449, 457, 470, 479

Fox, John (7). SJ›SC, MA 1573. 944

See also **Foggs**

Foxcroft, Richard (1). SJ, adm 1569–70? 944, 946

France *see* **Fraunce**

Franklin, Edward (2), TC, adm 1603; or Richard (1), MG, adm 1606. 509

Fraunce (v France), Abraham. SJ, adm 1576. 901, 926, 944–5 [C, *DNB*]

Frear (Freear, Freer, v Frere*), Michael (1). QU, adm 1629. 673, 959–61

Freeman, George (1). TC, adm 1592. 948–9

Freer *see* **Frear**

Fuggles *see* **Ruggle**

Fulke, William (1). SJ, adm 1555; master of PB 1578–89. 247 [C]

Fuller, Thomas (9), historian. QU›SS, adm 1622. 139, 243–4, 286, 338–9, 377–8, 486, 640–1, 709, 713, 863, 993, 1221, 1225, 1227, 1231–2, 1249, 1258 [*DNB*]

Furtho (Fortho), Thomas. TC, adm 1578. 450, 485

Gardiner, Francis (2). TC, adm 1593. 949

– Stephen (1), bishop of Winchester. TH, adm 1514? master of TH 1524–49, university chancellor 1539–46 & 1553–6. 93–5, 133–41, 711, 942, 1202, 1204, 1206 [C, *DNB*]

Gargrave, Thomas. SJ, adm 1573 (fellow commoner). 944, 946

Garrard, George. MA 1607. 857

Garret, Robert (1). QU, adm 1496. 118

Gascoigne (Gascoyn, Gascoyne), Edward (1). QU›JE, adm 1537? master of JE 1560–3. 151, 157–8, 966 [C]

– George. TC? adm 1552? 852, 1029 [*DNB*]

Gates, Henry. TC, adm 1571. 999

Gatts (v Gates*), George. TC, adm 1632? 634

Gaudy (Gawdy), Robert (3). GC, adm 1639. 999, 1001

Geares (v Geers*), John. KC, Mus. Doc. 1623. 957–8, 1010

Gedney, Nicholas (2). SJ, adm 1576? 309

Gell, Robert (3). CH, adm 1615. 623, 652 [*DNB*]

Gibbons (Gibbins, Gybbons), Edward (1). KC? adm 1587? son of William, town wait (*see* Index); brother of Orlando; organist of KC 1592–9. 350, 352, 358, 368, 704, 741, 1004 [*DNB*]

– Orlando. KC, adm 1598; son of William, town wait (*see* Index); brother of Edward. 704, 707, 1004 [*DNB*]

– Thomas (2). EM, adm 1637. 864, 1259

See also Index

Gibson (Gybson), Abraham (1). SJ, adm 1603. 950

– John (2). CL›TC, adm 1557. 246, 248, 261, 971

Gifforde, Thomas (2). TC, adm 1595? 385, 389

Gilpin (Gillpen), Luke. TC, adm 1558? 248, 261, 971 [C]

Glapthorne, Henry. CC, adm 1624. 1029 [*DNB*]

Goad (Goade), Christopher (3), KC, adm 1613; or George (1), KC, adm 1620 (brothers). 682

– Roger (1). KC, adm 1555; provost of KC 1570–1610; VC 1576–7, 1595–6, & 1607–8. 315, 359, 378, 406, 410, 412, 1226 [C, *DNB*]

Goche *see* **Googe**

Godsalve (Godsalfe), Edward. TC, adm 1540? 176, 191, 966 [C, *DNB*]

Godwine, Edward. CH, adm 1629; brother of John; called junior. 1001

– John. CH, adm 1629; brother of Edward; called senior. 1001

Goldfinch (Goldfynche, Goolfinch, Gouldfinch), Thomas. TC, adm 1606. 463–4, 952–4

Golding (Goldyng), Arthur. JE, adm 1552. 852 [*DNB*]

– John. KC, adm 1476? 44, 61, 720, 963

Goldingham (Gouldingham), Edward. TC, adm 1602–3? dry chorister 1601–8. 429, 434, 440, 446, 452, 456, 458, 475, 477, 949, 1034 [Payne]

– William (1). MG›TH, adm 1565. 936–7

Goldington, Richard. KH, adm 1340? university chancellor in 1345. 3 [not in Venn]

Goldsmith, William. TC, adm 1598–9? 996

Goldyng *see* **Golding**

Gonell *see* **Gunnell**

Goodin (v Goodwin*), John (4), TC, adm 1609; or Ralph (1), TC, adm 1608. 953

Goodman, Gabriel, dean of Westminster. JE›SJ?›CH›SJ›CH, adm 1546. 232 [*DNB*]

Goodrike (v Goodrich*), John (2). SJ›CH›JE›CH, adm 1545. 178

Googe, (Goche, v Gooch*) Barnabe (1). CH, adm 1555; father of Barnabe the younger and Henry. 852 [*DNB*]

– Barnabe (v Barnabas) (2). MG, adm 1582; son of the foregoing, brother of Henry; master of MG 1604–26, VC 1611–12, commissary 1615–25. 489, 552

– Henry (1). TC, adm 1596; son of Barnabe the elder, brother of Barnabe the younger. 562

Goolfinch *see* **Goldfinch**

Goose, Jeremiah. CH, adm 1621. 1000

Goring, George (1), Lord Goring (Goreing), later earl of Norwich. SS, adm 1600 *see* Patrons and Travelling Companies

– George (2) (?). TC, adm 1622? 957 [Possibly identical with v's George Gering, TC, adm 1622 as fellow commoner]

Gouldfinch *see* **Goldfinch**

Gouldingham *see* **Goldingham**

Grace, John (2). SJ, adm 1596. 429, 447, 465, 479, 485, 947, 951, 1034

Graine, Roland. CL, adm 1612. 955

Gray (Graye, Grey), Edward (3). CH, adm 1626 (fellow commoner). 1021

– Jeremiah. CH, adm 1616; elder brother of Thomas? called senior. 999, 1013–15

– John (11). CH, adm 1618 (fellow commoner). 1000, 1014

– Oliver. KC›TC, adm 1606. 468, 474, 477, 483

– Robert (1). CH?›PB›TC, adm 1543? 144? 198, 967 [possibly the same as v's Graye, first name unrecorded, who matriculated from CH in 1544]

– Robert (6). CH, adm 1626 (fellow commoner). 1020

– Thomas (10). CH, adm 1617; younger brother of Jeremiah? called junior. 999, 1013–14

Greeke, Thomas (2). TC, adm 1609. 952–3

Greene, Robert (3). SJ, adm 1575. 704, 852, 1029 [*DNB*]

– William (17). CH, adm 1621. 1000

Greeve (v Grave*), William (1). TC, adm 1593–4? 948

Grenwall (Grenewall, v Greenwall*), Nicholas. CH, adm 1537–8? 138, 942

Greville, Fulke, Lord Brooke. JE, adm 1568. 863, 1029, 1259 [*DNB*]

Grey *see* **Gray**

Grindal, Edmund, bishop of London, later archbishop of Canterbury. MG›CH›PB, adm 1534–5? master of PB 1559–62. 232 [*DNB*]

Gunnell (Gonell, v Gamul*), George (1) (?). TC, adm 1598. 385–6

Gwyn (Guyn, Gwin, Gwynn), Owen (2). SJ, adm 1584; master of SJ 1612–33, VC 1615–16. 508–9, 514–15, 532, 534–5, 550–2, 560, 566, 570, 573–4, 715, 913–14, 1240, 1242, 1244

Gybbons *see* **Gibbons**

Gybson *see* **Gibson**

Hacket (Hackett), John (1). TC, adm 1609. 501, 514, 586, 860, 908–9, 952, 975, 1238, 1245 [*DNB*]

Hackluit (Hackluitt, Hacluit), Edmund. TC, adm 1611. 721, 953–4, 956–7

Haddon, Walter, master of requests. KC, adm 1533; master of TH 1552; dedicatee of *Regina Literata*. 232 [C, *DNB*]

Haggar, John (3). CH, adm 1621. 1000, 1015

Hagget, Stephen. QU, adm 1598; junior proctor 1612–13. 509

Halford, Andrew. CH, adm 1621; elder brother of George; called senior. 1000, 1015

– George. CH, adm 1621; younger brother of Andrew; called junior. 1000

– William (3). CH, adm 1632. 1001

Haliwell *see* **Halliwell**

Hall, Joseph (1), bishop of Norwich. EM, adm 1588. 455? 1247 [*DNB*]

– William (4). TC, adm 1574. 427, 429, 434, 438, 448, 455? 485, 507, 1034, 1227

– William (11). CH, adm 1628. 1000

Halliwell (Haliwell), Edward. KC, adm 1532. 243, 929, 942, 970, 1216–17 [C]

– Richard. TC, adm 1631. 634, 713

Halsed *see* **Halstead**

Halsey, James. SS>CL, adm 1606. 531

Halstead (Halsed), John (1). SJ, adm 1606. 470, 477, 1032

Halton, Thomas (1). CH, adm 1629. 1001

Hamshire (v Hampshire*), Richard (1). KC, adm 1483. 64, 1201

Handforthe (v Handford*), Thomas. KC, adm 1547. 200

Hanse (Hanns, Hawnse), Everard. TC, adm 1571? 999

Harbert (v Herbert*), William (2) (?). EM, adm 1626. 650

Harding, ... TC, adm (?). 957 [not in Venn]

Hards (v Hardres*), Peter (1). QU, adm 1623. 961

Harflet, Charles. QU, adm 1624. 961

Harington (v Harrington*), John (2). KC, adm 1576 (fellow commoner). 704, 847, 850, 852–3, 907, 1257 [*DNB*]

Harison *see* **Harrison**

Harris, George (2), SJ, adm 1617–18? or Edward (4), SJ, adm 1616. 996

– William (1). SJ, adm 1572. 944, 946

Harrison (Harison, Harryson, Herrison, Herryson), Alexander (1). QU, adm 1544. 151, 157, 175, 965, 1209

– John (6). SJ, adm 1571. 946

– John (7). SJ, adm 1575. 944 [C]

– John (17). TC, adm 1620. 957

Harsnett, Samuel (1), bishop of Chichester. KC, adm 1579; master of PB 1605–16, VC 1606–7 & 1614–15. 407, 409–12, 424, 529, 531–2, 537, 542–3, 545, 550, 560, 565, 868, 872–3 [*DNB*]

Hartwell, Abraham (1). KC, adm 1559. 238–41 [C]

Harvey (Harvy, Harvye), Gabriel. CH›PB›TH, adm 1566; elder brother of John and Richard. 848–51, 886, 933, 939, 1220, 1256 [*DNB*]

– Henry (1). TH, adm 1535? master of TH 1559–85. 198–9 [C, *DNB*]

– John (2). QU, adm 1578; brother of Gabriel and Richard. 849

– Richard (1). PB, adm 1575; younger brother of Gabriel and John. 849–50, 930 [*DNB*]

Haslhurst (v Haselhurst*), Peter. SJ, adm 1603. 951

Hassall (v Hassell), Edmund. TC, adm 1631. 634

– Thomas. TC, adm 1591. 948–9

Hastings, Henry (4), QU, adm 1627; or Ferdinando, QU, adm 1625 (brothers). 685, 1254

Hastler, John. CH, adm 1623. 1000

Hatcher, John (1). SJ, adm 1528–9? VC 1579–80. 109, 288–92, 315, 712, 724–5, 964, 1248 [C]

– Thomas (1). KC, adm 1555. 244 [C, *DNB*]

Hathwey (v Hadway*), Thomas. QU, adm 1513? 156

Haucuinus *see* **Hawkins**

Haugar, Hauger *see* **Augur**

Haukesby *see* **Hauxbey**

Haukesworth, Hauksworth *see* **Hawkesworth**

Hausted (Hawsted), Peter. QU, adm 1620. 881–3, 920, 922–3, 956, 960, 976, 1024–5, 1248, 1258 [C, *DNB*]

– William. QU, adm 1629. 961

Hauxbey (Haukesby, v Haxby*), Stephen. SJ, adm 1601–2? 485–6

Havers, John (1). CH, adm 1629. 1001

Hawes (Hawys), Henry (1). TC, adm 1551. 202, 208–9, 968

– William (1). TC›CL, adm 1560. 272–3, 277, 280, 282, 305–6

Hawford, Edward (1). JE, adm 1539? master of CH 1559–82, VC 1563–4. 227, 232 [C, *DNB*]

Hawkesworth (Haukesworth, Hauksworth, v Hawksworth), Walter (1). TC, adm 1588. 904–6, 948–9, 974, 1223

Hawkins (Haucuinus), Nicholas (?). KC, adm 1514. 94, 1203 [C, *DNB*]

– William (2). CH, adm 1619. 1029 [*DNB*]

Hawnse *see* **Hanse**

Hawsted *see* **Hausted**

Hawys *see* **Hawes**

Hayt, William. SJ, adm 1562? 256, 971

Hayward, John (11). CL, adm 1736. 860, 1258

Hearne *see* **Hieron**

Hearsante *see* **Hersent**

Heath (Heathe), Sir Robert (2), lord chief justice. SJ, adm 1587. 643 [*DNB*]

– Thomas (2). TC, adm 1607. 427, 444, 453–4, 458–9, 465, 467, 473–5, 477, 480, 482–3, 486, 1031, 1033

Heblethwayte (v Heblethwaite*), Thomas (2). SJ, adm 1594. 947

Heete, ... SJ, adm (?). 454 [not in Venn]

Helowe *see* **Heylie**

Hemminge, Robert. TC, adm 1579? 346

Hemson, ... QU, adm 1630? 960 [not in Venn]

Heneage, Thomas (1), vice-chamberlain of the royal household. QU, adm 1549. 345–6, 1226 [C, *DNB*]

Henshawe, Thomas (1). QU›SJ, adm 1603 (gentleman pensioner?). 951

Herne (Heron, v Hearne*), Samuel (1). TC, adm 1575. 427, 430, 433, 442, 449, 458, 470, 474, 479, 485, 1227

See also **Hieron**

Herrison, Herryson *see* **Harrison**

Hersent (Hearsante, v Harsnett*), Peter. TC, adm 1617. 957, 959

Heton (v Heaton*), Martin, bishop of Ely. MA 1581. 1233 [*DNB*]

Heylie (Helowe), Christopher. SJ, adm 1575? 945

Heywood (v Haywood*), Thomas (2, also 3?). EM›PH, adm 1591? 704, 852–4, 1029, 1257 [*DNB*]

Hickes, William (1). TC, adm 1601. 952

Hickman (Highman), Henry (1). SJ, adm 1565. 901, 944, 946

Hieron (Hearne), Samuel. KC, adm 1592? 362 [*DNB*]

Higham (v Heigham*), John (3). CH, adm 1624. 1000

– Thomas (2). PH›QU, adm 1620. 956

Highman *see* **Hickman**

Hildersam (v Hildersham), Samuel. EM, adm 1609. 544 [*DNB*]

Hill (Hyl), ... KC, adm 1594. 362

– James (2). SJ, adm 1573; called senior. 945–6

– John (8). JE›SC, adm 1579–80; master of SC 1607–26, VC 1616–17. 562, 1243

– Ormund (?). SJ, adm 1530? 160

– Otwell. SJ, adm 1573. 946

– Ralph (2). CL, adm 1595? 360–1

– Samuel (1). TC, adm 1585; vicar of Trumpington 1599–1600. 386, 390

Hills (Hilles, v Hill*), Heigham, QU, adm 1628; or John (23), QU, adm 1628; or Ralph (3), QU, adm 1626. 960

– Richard (5). TC, adm 1606. 951

See also **Hill**

Hilton, Samuel. CH, adm 1608. 428, 434, 449, 456, 458, 466, 475, 479, 484–5, 1032

Hinchman (v Henchman*), Richard (1). SJ, adm 1602. 950

Hinde (Hynde, v Hind*), Edward (2). KC, adm 1594. 409

– Sir Francis. SJ, adm 1546. 291–2, 1222

See also Index

Hinton, Benjamin. TC, adm 1593? 485, 948–9

– Samuel. TC, adm 1614. 957

Hodshone (v Hodgson*), Gawin. QU, adm 1532? 120

Hodson (v Hodgson*), Samuel (1). SJ, adm 1571. 945–6 [C]

See also **Hudson**

Holles (Hollice, v Hollis), Denzil, later Lord Holles of Ifield. CH, adm 1609?; son of Sir John. 509, 511, 536, 954 [*DNB*]

– Sir John (1), earl of Clare. CH, adm 1579; father of Denzil. 536 [*DNB*]

– William (2). PB, adm 1635. 858–9, 936

See also Index

Holmes, Walter. TC, adm 1612. 953–4

Holt *see* **Hoult**

Hook (v Hookes*), John. CH, adm 1595. 361

Horne, Robert (1). SJ, adm 1533? 122 [C, *DNB*]

Horseye (v Horsey*), George. TC, adm 1619. 959

Horsmanden (v Horsmonden*), Daniel. SJ, adm 1600? 429, 479

Hoult (v Holt), Jeremiah. SJ, adm 1596. 447, 950, 1034

– John (2), SJ, adm 1578; or Ralph, SJ, adm 1578; or Richard (2), SJ, adm 1577. 956

Hounde (v Howndе*), Edmund. TC, adm 1558; master of SC 1577–98. 1226 [C]

Howard, Henry (3), earl of Northampton. KC>TH, MA 1564; university chancellor 1612–14. 515, 1241 [*DNB*]

– Thomas (5), earl of Suffolk, lord treasurer. SJ, MA 1605; high steward of the university 1601–14; university chancellor 1614–26. 524, 533, 535, 540, 1241 [*DNB*]

See also Patrons and Travelling Companies *under* **Suffolk**

– William (2), Baron Howard of Effingham. TH, MA 1564; lord chamberlain 1558–72. 234 [*DNB*]

– William (3), third son of fourth duke of Norfolk. SJ, adm 1577. 945

Howland, James. PH>TC>SJ, adm 1572. 945 [C]

– Richard. CH>PH>MG>SJ, adm 1557; master of MG 1576–7, of SJ 1577–85. 290 [C, *DNB*]

Howman, Roger (1). CH, adm 1623. 1000

Hubbersly, ... SJ, adm 1604? 951 [not in Venn]

Huchenson *see* **Hutchinson**

Hudleston (v Huddleston*), William (1). CH, adm 1619. 1014
Hudson, William (2). TC, adm 1550. 211–12, 968
See also **Hodson**
Hughes, Francis. TC, adm 1616; esquire bedell 1629–69. 602, 618, 651, 661, 676, 1253
– Thomas (3). QU, adm 1571. 1029
Hull, Thomas (1). SS>CC, adm 1616. 578, 975, 1244
Humfrie (v Humphrey*), William (2) (?). TC, adm 1596? 485
Hunt, Josias, TC, adm 1591? or Roger, TC, adm 1602. 498, 953
Hutchinson (Huchenson), Andrew. TC, adm 1632. 634
– John (1). PB, adm 1568. 297–301
– William (4). PB>CL>PB, adm 1611. 721, 862, 954, 1242, 1259
Hutton (Hutten, Huttonn, Huttun), Arthur. SJ, adm 1604? 426, 433, 438–9, 479, 1031
– Henry (2). SJ>JE, adm 1625. 657
– Matthew (1). TC, adm 1546; master of TC 1562–7. 187, 191, 967, 1241 [*DNB*]
– Matthew (2). TC, adm 1615. 539, 929
– William (1) (?). QU, adm 1535? 145, 965
Hyl *see* **Hill**
Hynde *see* **Hinde**

Igulden (v Igleden*), John. QU, adm 1551. 214, 218, 969
Illingworth, Tempest. TC, adm 1631. 634
Ingelend, Thomas. CH? adm 1520? 1029 [*DNB*]
Ingram, William (1). TC, adm 1582; esquire bedell 1592–1605? 790–1
Isham, Justinian. CH, adm 1627 (fellow commoner). 1000, 1023 [*DNB*]

Jegon, John (1). QU>CC, adm 1567; master of CC 1590–1603, VC 1596–8 & 1600–1. 1226, 1232 [*DNB*]
Jenkes (v Jenks*), William. TC>JE, adm 1593? 583
Jermy (Jermie), Robert (1). CH, adm 1621. 1000, 1015
Jessop (Jessopp), Christopher. CH, adm 1547. 200–1
Jhons *see* **Jones**
Jhonson *see* **Johnson**
Jocelin (v Joselin*), Simon. QU, adm 1629. 960
See also **Joscelyn**
Johnson (Jhonson), Arthur (2). SJ, adm 1573; president of SJ. 436, 442
– Arthur (4). KC, adm 1597; chaplain. 506

– Laurence. CH, adm 1570. 911
– Richard (4). TC, adm 1591? 385, 388
– William (14). QU, adm 1627. 925, 960–1, 976, 1026, 1253
Jones (Jhons), John (12). QU, adm 1632. 961, 1029
– Robert (9). TC, adm 1617. 957
– Thomas (4). CL, adm 1592–3? 360–2
– Walter (1). TC, adm 1572. 999
Jordan, James. CH, adm 1628. 1000
Jorham, ... TC, adm 1604? 950 [not in Venn]
Joscelyn (Josselyn, Josslyne, v Joselin*), John (1). QU, adm 1545. 168, 174–5, 966 [C, *DNB*]
See also **Jocelin**
Jugge, Thomas. MA 1613. 515, 1238
Juxon, Richard. KC, adm 1628; brother of William, bishop of London. 660, 680, 1251

Kay (v Key*), William (1). PB›JE, adm 1555. 313
Keable (Keables, v Keble*), William. CC, adm 1596? 422
Keamish, ... TC, adm (?). 957 [not in Venn]
Kelke, Roger. SJ›MG, adm 1540? master of MG 1559–76, VC 1567 & 1571–2. 234, 236–7, 722, 970, 1215 [C, *DNB*]
Kemp (Kempe), Edward. QU, adm 1625. 673, 960
– Thomas (2). TC, adm 1598. 431, 451, 498, 1034, 1234
Kendall, John (1). SJ, adm 1570. 945
Kennarde (v Kennard*), George. CL, adm 1614. 955
Kenniston *see* **Kinaston**
Kercher, Robert (1). TC, adm 1587. 948
Kidbie (v Kidby*), John (1). QU, adm 1629. 961
Kidd, John (1). CC, adm 1599. 532
Kinaston (Kenniston, Kynaston), Francis. TC, adm 1602. 458, 675, 696, 951 [conflated by *DNB* with Sir Francis Kynaston the poet]
King, Geoffrey (?). KC, adm 1584? 359
– James (5), QU, adm 1618; or Thomas (7), QU, adm 1618. 956
Kitchin (Kitchen), Thomas (2). TC, adm 1591. 948–9
Knox, Eleazar, SJ, adm 1572; or Nathaniel, SJ, adm 1572? 945 [sons of John Knox the reformer]
Kynaston *see* **Kinaston**
Kynder (v Kinder*), Philip. PB, adm 1612. 855, 938, 1257 [*DNB*]

Lacocke *see* **Laycoke**

Lacy, Henry (2). TC, adm 1584. 918–19

Laicok *see* **Laycoke**

Lake (Lakes), William (2) (?). EM›CL, adm 1598. 530, 868, 955

Lakyn, John. SJ, adm 1548. 195, 967 [C]

Lamb, Robert (1). CH, adm 1620; called junior. 1015

– Thomas (2). CH, adm 1620; called senior. 1015

Lane (Layne), John (1). SJ›QU›CH›QU›CH, adm 1552. 225, 234, 1215

– Robert. SJ, adm 1593. 485, 535, 947, 951

Langley, Geoffrey (4). CL›CH, adm 1616. 1015

Lany, Benjamin (1). CH, adm 1608; master of PB 1630–44, VC 1632–3. 858

Latham, Gilbert. CH›SJ›JE, adm 1509–10? 999

Lawe, Matthew. TC, adm 1613. 956

Laycoke (Lacocke, Laicok, v Laycock*), Richard. TC, adm 1553. 206, 209, 968

Layfeild (v Layfield), Thomas. SJ, adm 1603–4? 428–9, 434, 438, 447–8, 456, 950, 1033

Layne *see* **Lane**

Leapar (v Leper*), William (1). SJ, adm 1534–5? 128, 1205

Leaver *see* **Lever**

Lee, George (2). TC, adm 1564. 285, 1227

Leedes (v Leeds*), Samuel (1). TC, adm 1601–2? 386–7, 950

Legat, John (1). TC, adm 1616. 957

Legge (Leg, Legg), Thomas (1). CC›TC›JE›GC, adm 1552; master of GC 1576–1607, VC 1587–8 & 1592–3. 206, 211–12, 221, 225, 234, 246, 248, 250, 282–4, 286, 290, 315, 326–7, 335, 341, 343, 347–8, 720–2, 851–2, 902, 918–19, 937–8, 968–72, 1024, 1220–1, 1226 [*DNB*]

Leland, John. CH, adm 1518–19? 94, 1202 [C, *DNB*]

Lemster, Walter. KC, adm 1449. 36, 44, 50, 963

L'Estrange (Strange), Hamon (3). CH, adm 1623 (fellow commoner). 1000, 1018 [*DNB*]

Lever (Leaver), Thomas (2). SJ, adm 1538? 159–60, 1208 [C, *DNB*]

Levett, Jeremy. TC, adm 1631. 634

Lewes (v Lewis*), Thomas (2). TC, adm 1560. 211, 969

Liechfield (v Lichfield*), Edward. TC, adm 1593. 949 [C]

Lightfoot, George. QU, adm 1637. 961

Lilly (v Lilley*), Henry (3) (?). QU, adm 1625. 678

Lindsell (Linsel, Linsell, Lynsell), Augustine. EM›CL, adm 1592. 508, 530–2, 551, 566, 1240, 1242 [*DNB*]

– Daniel, SJ, adm 1568; or Peter, PH?›SJ, adm 1577–8. 946

– Thomas (2). QU, adm 1632. 961

Linforde *see* **Lynforde**

Linge (Lynge), Thomas (2). TC, adm 1605? 457, 459–60, 473, 475, 482–3, 1031–2

Linsel(l) *see* **Lindsell**

Lockewod (Lokwod, v Lockwood*), Henry. CH, adm 1512–13? master of CH 1531–48. 133–4, 136–8 [C]

Lodge, William (1). KC, adm 1540. 193, 967

Loe (v Lowe*), William (1). TC, adm 1622. 959 [*DNB*]

Lokwod *see* **Lockewod**

Longe, Robert (1). TC, adm 1553. 202, 968

Longworth (Longeworth, Longworthe), Richard. SJ, adm 1549; president of SJ 1562–3, master 1564–9. 220–1 [C]

Lorran (v Lorraine*), Thomas (1). CH, adm 1633. 1001

Lothian, John. SC, adm 1617? 655–6

Love, Richard (3). KC›CL›CC, adm 1611; master of CC 1632–61, VC 1633–4. 605, 955, 1249 [*DNB*]

Loyde (v Lloyd*), Robert (1). TC, adm 1612. 953, 955

See also **Floyd**

Lucas, John (1). KC, adm 1445. 39

Lucy, William. GC, adm 1615 (fellow commoner). 546 [*DNB*]

Lumley, John (1), Lord Lumley. QU, adm 1549 *see* Patrons and Travelling Companies

Lupton, Ralph. KC, adm 1506. 181, 1210 [see also Anthony and Thomas (1) (*DNB*?)]

Lynforde (Linforde, v Linford*), Robert. QU, adm 1557–8? 218, 225, 969–70

Lynge *see* **Linge**

Lynne, John (4). CH, adm 1617. 999, 1013

Lynsell *see* **Lindsell**

Maldon, Daniel. QU›CH, adm 1637. 961

Malham (v Mallam*), John (1). SJ›TC, adm 1544. 176, 966

Mannering, ... QU, adm (?). 960 [not in Venn]

Manners, Roger (1). CC, adm 1550. 304

Mansell, John (1). QU, adm 1594? president of QU 1622–31. 494

– John (2). TC, adm 1600. [v seems to have conflated two men of the same name, one of whom was at Oxford until 1607]

Marcelline (Marslyn, Mercelline, Mercellyne), Edmund. TC, adm 1608? 462? 467, 474, 477, 483, 1031, 1033?

See also **Marston**

March (v Marsh*), William (7). CH, adm 1621. 1000, 1015

Marchant (Marchand, Marchante, v Le Marchant*), Paul. JE, adm 1606. 426–7, 433, 448–9, 457–8, 479

Marley, Thomas. QU, adm 1621. 650, 685

Marlowe, Christopher. CC, adm 1581. 703–4, 851, 1029 [*DNB*]

Marsh, Richard (5), QU, adm 1637; or Tobias, QU, adm 1637. 961

Marslyn *see* **Marcelline**

Marston, William (2) (?). JE, adm 1609. 462, 1031, 1033 [or Edmund Marcelline?]

Martiall (v Marshall*), Hamlet. SJ, adm 1596–7? 947

Martin, Edward. QU, adm 1605; president of QU 1631–44. 682–3

Mason, Edmund. CL›PB, adm 1590? 530, 955, 1240

– John (4). GC, adm 1596. 1029

– Robert (5). SJ, adm 1606? 429, 440, 463–5, 477, 479, 481, 1030, 1032, 1034

Masters (v Master*), William (1). KC, adm 1549; public orator 1563–5. 229, 244 [C]

Maud, Edward (3). SJ, adm 1600–1? 951

May (Maye, Mey), John (3). QU›SC, adm 1544; master of SC 1559–98. 155, 175, 185–6, 190, 1212 [C, *DNB*]

– Thomas (1). SS, adm 1609. 940

– William (1). TH›QU, adm 1520? president of QU 1537–53 & 1559–60. 147, 154, 966–7 [C, *DNB*]

Maynard, William (2). MA 1608. 510

Mead (Mede), Elias. SJ, adm 1563? 256

– Joseph. CH, adm 1603. 522, 587, 589, 610, 621–2, 862, 896, 908, 998, 1012, 1229, 1249

– Richard. CH, adm 1627. 1000

– Robert (3). CH, adm 1626. 1000

– Thomas (8). CH, adm 1636. 1001

– William (2). CH, adm 1614. 522, 999, 1013–14

– William (3). CH, adm 1628. 1000

Meadow, William (1), chaplain to Stephen Gardiner. GH, adm 1508–9? 134, 1206

Mease, Peter. JE, adm 1614. 889, 1029

Mecock *see* **Micocke**

Medcalfe *see* **Metcalfe**

Mede *see* **Mead**

Medwall (Medewall), Henry. KC, adm 1480. 756, 1029 [*DNB*]

Melburne (v Milburne*), William. CH, adm 1615. 999

Mercelline, Mercellyne *see* **Marcelline**

Mercer, Francis. TC, adm 1619. 957, 959

Mere (Meres, v Meare*), John. KC, adm 1521; esquire bedell 1530–43; university registrary 1543–58. 107, 149, 198–200, 203–4, 720, 727, 729, 739, 741, 1203, 1205, 1212–13, 1229 [C]

Meredith, Richard (3). TC, adm 1612. 953

Meres (v Meares*), Francis. PB, adm 1584. 703, 713, 851–2 [*DNB*]

See also **Mere**

Meriton, George (1). SJ>QU, adm 1581. 337, 356, 534, 906, 942, 973, 1225, 1228, 1240 [*DNB*]

Metcalfe (Medcalfe), Nicholas (1). MH>SJ, adm 1491–2? master of SJ 1518–37. 92 [C, *DNB*]

– Robert (2). SJ, adm 1594. 428–9, 434, 447, 478, 485–6

Methen (v Meighen*), John. SJ, adm 1573. 946

Mettam (Smethamm? v Metham*), Thomas (1). TC, adm 1551. 194? 206, 967–8

Mewe, William. EM, adm 1618. 917, 1258

Mey *see* **May**

Micklethwaite, Paul. GC>SS, adm 1606. 561

Micocke (Mecock, v Mycock*), John. SJ, adm 1576. 944

Might, Thomas. CH, adm 1624. 1000

Miller (v Milner*), Robert (2) (?). SJ, adm 1600–1? 950

Milner, Gregory. TC, adm 1572. 325, 973, 1227

Milton, John (2). CH, adm 1625. 704, 708, 714, 859, 997, 1029, 1258 [*DNB*]

Milward (Myllwarde), John (2), SJ, adm 1594; or Matthias, SJ adm 1591–2? 947 [For Matthias see *DNB* under Milward, John]

Moll (Molle, v Mole*), Henry. KC, adm 1612. 878

Mondford (v Mondeford*), Osbert, KC, adm 1601; or Richard, KC, adm 1603 (brothers). 509

Montagu, Edward (2), earl of Manchester. SS, adm 1618. 589 [*DNB*]

– Henry (1), earl of Manchester, keeper of the privy seal. CH, adm 1583; high steward of the university 1634–42. 643, 645 [*DNB*]

Montaigne (Mountagne, Mountaine, Mowntayne; v Mountaigne*), George (1). QU, adm 1586. 356, 364–5, 367, 394, 855–6, 906, 942, 973, 1225, 1228–9, 1257 [*DNB*]

Moore, Benedict. TC, adm 1601? 950

– William (10). GC, adm 1606. 1220–1

Moote *see* **Mote**

Morcell *see* **Morrell**

Morgan, Thomas (6). QU, adm 1614 (fellow commoner). 530, 544, 721, 955, 1221, 1240

Morley, Christopher. TC, adm 1578. 356, 850

Morrell (Morcell), Roger. SJ, adm 1573. 901, 944–6, 973 [C]

Morton, Thomas (3), bishop of Durham. SJ, adm 1582. 1247 [*DNB*]

Mosse (Mosses, v Moss*), Miles. GC, adm 1575. 308 [*DNB*]

Mote (Moote, v Mott*), Mark. SJ, adm 1596–7? 485–6

Mountagne, Mountaine, Mowntayne *see* **Montaigne**

Mowse, William (1). TH, adm 1530? master of TH 1552–3 & 1555–*c* 1558. 198 [C, *DNB*]

Mowtlowe, Henry. KC, adm 1571; public orator 1589–94. 356

Mudd (Mudde), Thomas. GC>PH>PB, adm 1577. 308, 704, 972, 1011 [C, *DNB*, *New Grove*]

Mulshoe, Robert (1). CH, adm 1632. 1001

Munseye (v Munsey*), William. TC, adm 1626. 959

Murgatroid (Murgetrod, v Murgatroyd*), Michael. JE, adm 1573. 305, 972 [C, *DNB*]

Muriel (Muriall, Muryell), Thomas (1). PB, adm 1583; senior proctor 1611–12. 492, 529, 532

– William. TC, adm (?); esquire bedell 1555–6; servant of VC Stephen Gardiner. 199

Myllwarde *see* **Milward**

Nash (Nashe), Thomas (1). SJ, adm 1582. 704, 848–52, 886, 916, 930, 932–3, 973, 1029, 1256 [C, *DNB*]

Needam (v Needham*), Nicholas (2). TC, adm 1606. 408

Neile (v Neale*), Richard (3), bishop of Lincoln, later archbishop of York. SJ, adm 1580. 535 [*DNB*]

Nelham, ... TC, adm (?). 957 [not in Venn]

Nethersole, Francis. TC, adm 1603; public orator 1611–19. 504, 510–11, 542

Neville (Neuile, Nevell, Nevile, v Nevill, Nevyll), Thomas (4), dean of Canterbury. PB>MG>TC, adm 1564; master of TC 1593–1615, VC 1588–9. 294, 296–303, 355, 359, 382, 408, 410, 412, 426, 456, 505–7, 511, 1226–7, 1238 [*DNB*]

– William (3). TC, adm 1604? called senior. 429, 440–1, 456, 458, 1031–3

Nevyson (v Nevinson*), Stephen. CH>TC, adm 1544. 169, 966

Newman, Robert (2). SJ, adm 1594? 947

Newton (Newtone, Nuton), Fogge. KC, adm 1586; provost of KC 1610–12, VC 1610–11. 362, 428, 434, 437–8, 441, 445, 448, 451–2, 455, 462–3, 467, 469, 480, 486, 1032

– Francis (2). TC, adm 1549. 187, 211–12, 967–8

– Robert (2). SJ, adm 1594? 947

Nicols (v Nicholls*), Cyprian. TC, adm 1633. 693, 976, 1254

Nidd (Nid), Leonard. TC>CL, adm 1600–1? 949

Norfolke (v Norford*), Henry. QU, adm 1614. 955 [born in Norfolk]

Norgate, Robert. SJ>CC, adm 1550; master of CC 1573–87, VC 1584–5. 280, 315, 972 [C, *DNB*]

Norris, Cuthbert (1). TC, adm 1573. 1227

North (Northe), ... TC, adm 1602 (fellow commoner). 949 [possibly v's Thomas (3); see Rouse Ball]

– Charles (2). SS, adm 1651. 890

– Dudley (2). SJ, adm 1619? 890

– Roger (1), Lord North of Kirtling. PH? adm *c* 1545? 291–3, 304, 340–1, 1222–3, 1225 [C, *DNB*]

See also Patrons and Travelling Companies

– Roger (2). PH, adm 1607 (fellow commoner). 498–9, 1237

Norton, Thomas (2). MH? adm 1544? 1029 [*DNB*]

Nuce (v Newce*), Thomas. PH, adm 1559. 1029

Nuton *see* **Newton**

Ordew, William. KC, adm 1449? 39, 963

Osborne (Osbore, Osbourne, Osburne), James (1). SJ, adm 1611. 429, 433–4, 437, 439–40, 443, 448, 450, 456, 459, 461–2, 467, 473–5, 477, 479–80, 482–3, 486, 1032–4 [v's entry seems to have conflated two men]

– William (6). CH, adm 1614. 1000, 1014

Otbey (v Otby*, Otbye, Oteby), Tristram. SJ, adm 1608. 429, 443, 466

Overton, Richard. QU, adm 1631. 960

Oxel(e)y *see* **Oxley**

Oxenbridge (Oxenbridg, Uxenbridge, Uxenbrydge), Andrew. TC, adm 1549. 187, 191, 198, 208–9, 929, 967–8

Oxford, ... TC, adm (?) (fellow commoner?). 957 [not in Venn]

Oxley (Oxeley, Oxely, Oxly, Oxlye), Amor. CH, adm 1615. 999, 1013

– Robert. SJ, adm 1607? 426–7, 432–4, 436–7, 439, 441–2, 449, 452–7, 460–1, 463, 465, 469–70, 472–3, 476, 478, 480–1, 483, 486, 1032–3 [not in Venn]

Paget (Pagett, Pagitt), Justinian. CH, adm 1627. 1000

– Nathaniel (1). GC, adm 1606. 428, 450, 452, 458

– Thomas (3). CH, adm 1629. 1001

– William (1), secretary of state. TH, adm 1523; high steward of the university 1554–63. 93–4, 942, 1202, 1206

Paler (v Payler*), William (2). CH, adm 1617. 1015

Palmer, John (4), dean of Peterborough. SJ›MG, adm 1567. 286, 721, 944–6, 993, 1221, 1225 [C, *DNB*]

– John (5). TC, adm 1576. 311, 973 [*DNB*]

– Peregrine. CH, adm 1618. 1000, 1014

– Thomas (7). SJ, adm 1607. 456, 459, 467, 475–7, 479–80, 482, 485, 1032, 1034

Paramour (v Paramore*), Richard or Thomas (2). SJ, adm 1601 (brothers). 951

Parker (Parkar), Gilbert. CH, adm 1624. 1000

– James (3). TC, adm 1589. 948

– John (1). KC? adm 1499? 76, 1011, 1201

– Matthew (1), archbishop of Canterbury. CC, adm 1521; master of CC 1544–53, VC 1545 & 1548. 133–41, 247, 1206 [*DNB*]

– Richard (5). GC, adm 1590. 1221 [*DNB*]

– Robert (5). SJ, adm 1607; nephew of Roger. 535?

– Roger (2), dean of Lincoln. QU, adm 1574–5? uncle of Robert. 534–5, 715, 1240

– Thomas (7). CL, adm 1597. 954 [see also William (8)]

Parkinson (Parkynson, Perkinson, Perkinsone), Martin. TC, adm 1555. 211–12, 221, 225, 969–70

– Thomas (4). CL, adm 1604? 531–2, 862, 954, 1259

Patryck (v Patryk*), Richard (2). SJ, adm 1539? 165 [C]

Peacham, Henry. TC, adm 1592? 855 [*DNB*]

Peake (Peacke), Humphrey. TC, adm 1613. 954

Pearce (Pears, Pearse), Stephen (2). TC, adm 1609–10? 951–2, 954

Pearson (Person, Piercen), John (9). QC›KC, adm 1632. 960–1 [*DNB*]

Peck, John (3). SJ, adm 1655; esquire bedell 1669–82. 790–2

Pell, John (1). SJ›GC, adm 1578. 309 [see also Robert (1) and William (2)]

Pember, Robert. SJ›TC, adm 1520; Greek reader in TC. 153 [C, *DNB*]

Penny (Pennye), Thomas. QU›TC, adm 1546. 208, 211, 968 [C, *DNB*]

Pepper, Henry. CC, adm 1594. 378–9, 1250

Percivall (v Percival*, Persevall), Robert (1) (?). CH, adm 1540? 184, 967, 1211

Perient (Periant), Humphrey. CL, adm 1612. 954

Perkins, Zachary. CH, adm 1613. 544

Perkinson(e) *see* **Parkinson**

Perkyn (v Parkin*), William (1). KC, adm 1529. 142, 965

Perne, Andrew (1). SJ›QU›PH, adm 1534? master of PH 1554–89; VC 1556–7, 1559–60, 1574–5, & 1580–1. 125, 129, 142–3, 199, 254, 295–8, 301, 304–5, 315, 739, 930, 965, 971 [*DNB*]

Perpoynte (v Pierpoint*), Edmund. CH, adm 1533? 144, 965 [C]

Perrin, ... CL, adm (?). 465, 472 [not in Venn]

Persevall *see* **Percivall**

Person *see* **Pearson**

Pestell (Pestil), Thomas (2). CH›QU, adm 1628. 678, 934, 960, 962, 976, 1249 [*DNB*; see also William]

Piercen *see* **Pearson**

Pilgrim (Pylgrime), Walter. SJ, adm 1609. 429, 448, 479

Pilkington (Pilkinton, Pylkington), Leonard. SJ, adm 1544; master of SJ 1561–4. 218, 221 [C, *DNB*]

– Thomas (3). SJ, adm 1573. 944–6

Place, Ralph. GC, adm 1590. 360

Plum (v Plumb*, Plumbe, Plumme), Joseph. QU, adm 1622. 628, 663, 673, 679, 685

– William (2). TC, adm 1605. 407, 477

Pole (v Poole*), Reginald, cardinal archbishop of Canterbury, university chancellor 1556–8. 1213

Pollard, Michael. SJ, adm 1593. 947

Ponet (Ponett, Ponnett, v Poynet*), John. QU, adm 1529–30? 120–1, 965 [*DNB*]

Poolford (v Pulford*), William. CH, adm 1619. 1000, 1014

Porter, ... TC, adm 1632? 634 [not in Venn]

– George. QU, adm 1592. 654

– Talbot. SJ, adm 1601. 951

Pory (Porye), John (3). GC, adm 1588. 637–40, 643, 861, 1249 [*DNB*]

Potter, Richard (1). QU, adm 1617. 956

Powell (Powel), ... SJ, adm (?). 950 [not in Venn]

– David (1). QU›TC, adm 1555. 225, 246, 248, 971

– Thomas (3). TC, adm 1622. 957

Power, William (3). CH, adm 1593? 567

Poynton, Richard. CH, adm 1619. 858

Pratt, Edmund (1). SJ, adm 1606? 428, 450, 452, 1032

– William (1). SJ, adm 1578. 901, 973

Preston, John (6). KC›QU›EM, adm 1604; master of EM 1622–8. 544, 855, 863 [*DNB*]

– Thomas (1). KC›TH, adm 1553; proctor 1565–6, master of TH 1584–98, VC 1589–90. 243–4, 325–6, 703, 721, 942, 1029, 1217, 1224, 1226, 1242 [C, *DNB*]

Priest, Henry. TC, adm 1622. 957–8

Puckering, Thomas (2). PH, adm 1610. 637

Punter, ... SJ, adm 1578? 288–9, 944, 1221, 1242 [not in Venn]

– Henry. SJ, adm 1573. 945, 1221

Pye, John (1). CH, adm 1633. 1001

Pylgrime *see* **Pilgrim**

Pylkington *see* **Pilkington**

Quarles, Francis (4). CH, adm 1605–6? 1029

– Francis (5). CH, adm 1614. 1013 [*see also* John (4)]

– William (1). SJ, adm 1564. 914–15

Radcliffe, Ralph. JE, adm 1533–4. 1029 [C, *DNB*]

See also **Ratcliffe**

Ram (Ramm), Thomas. KC, adm 1588. 362 [*DNB*]

Ramsbottom (Ramsbotom, v Ramsbotham*), Thomas (1). QU, adm 1629. 960

Ramsay (Ramsey), Robert. TC, adm 1613? organist of TC 1628–44. 619, 957–8, 1010–11, 1247 [*DNB*, *New Grove*]

– William (3). CH, adm 1618. 1014–15

Randall (Randell), Robert (2). SJ, adm 1606. 456, 467, 475, 480, 485, 1032–3

Randolph, Thomas (4). TC, adm 1624. 722, 732, 881–3, 890–1, 895, 900, 903, 920, 939–40, 942, 975–6, 1249, 1258

Rastall, Thomas (1). QU, adm 1557. 214, 969

Ratcliffe (Radcliffe, Ratclyffe, v Radcliff*), Sir Edward, physician to James I. TC, adm 1570. 540, 1241

– Jeremiah. TC, adm 1567. 314, 387, 455, 1227

Raven, Edward. SJ›QU? adm 1543–4? 845 [C]

Rawson, Anthony (2). TC, adm 1626. 634 [see also Thomas (3)]

Ray, John (1). KC, adm 1496. 81, 105, 964

Raymond, Thomas (1). CH›QU, adm 1544. 165, 966

Raynold (v Reynolds*), John (2). KC, adm 1457. 46, 963

Raynoldes *see* **Reynolds**

Reade (v Read*), Alexander (1). PB, adm 1604; junior proctor 1617–18. 562

Redferne, Elys. CH›SJ, adm 1578. 946

Redman (Redmaine, Redmayn, Redmayne, Reedman), John (1). SJ, adm 1522–3? university orator 1537–8, Lady Margaret professor of divinity 1538–42 & 1549–51. 109, 712, 964, 1203 [C, *DNB*]

– Robert (1). TC, adm 1554? 206, 208, 252–3, 256–7, 968, 971

– William (1). TC, adm 1559. 246 [C, *DNB*]

Reeding *see* **Ridding**

Reedman *see* **Redman**

Reiner (v Rayner*), Robert (1). SJ, adm 1573. 945

Remington (Rimmington), Robert Barne (4). TC, adm 1610 (fellow commoner; called 'generosus'). 951–2

Revell, William (3). TH, adm 1572; surrogate judge in VC's court. 326, 335

Reynolds (Raynoldes), Richard (5). SJ›TC, adm 1546. 187, 967 [C, *DNB*]

Rhodes, John (4). TC, adm 1613. 957

– Peter. SJ, adm 1576. 945

– William (2). TC, adm 1631. 634

Rich, Henry, earl of Holland. EM, adm 1603 (fellow commoner); son of Robert (1); brother of Robert (2); university chancellor 1628–49. 616, 620–2, 625–6, 639–40, 642–3, 647, 668, 676, 680, 725, 737, 903, 920, 934, 1222, 1250, 1252 [*DNB*]

See also Patrons and Travelling Companies *under* **Holland**

– Robert (1), Lord Rich. MA 1595; father of Henry and Robert (2). 355

See also Patrons and Travelling Companies *under* **Rich**

– Robert (2), earl of Warwick. EM, adm 1603; son of Robert (1); brother of Henry. 621

See also Patrons and Travelling Companies *under* **Warwick**

Richards (Rychardes), Thomas. TC, adm 1568. 911

Richardson, John (4). CL›TC›EM›PH, adm 1578; master of TC 1615–25, VC 1617–18. 455, 560, 570, 573 [*DNB*]

– John (13). QU, adm 1637. 961

– Joseph (1), QU, adm 1629; or Lambert, QU, adm 1629. 961

– Sir Thomas (4), lord chief justice. CH, adm 1584. 643

Ricketts, John. EM, adm 1622. 935

Ridding (Reeding, Riddinge, Ryddinge, v Riding*), Richard (?). SJ, adm 1587; esquire bedell 1596–1626. 409, 562, 1230 [see also John]

Riley (v Riley*), Thomas (2). TC, adm 1626. 881, 942, 959

Rimmington *see* **Remington**

Ripton, John de. KH, adm (?). 4 [not in Venn, but cf Thomas (1) de Ripon]

Rishton, Edmund (1). SJ, adm 1595? 913

Risley, Edward (4). CH, adm 1615. 1015

Riston *see* **Ryston**

Rivett (Rivete), Thomas (1). KC, adm 1523. 112

– Timothy (1). PH, adm 1595. 360

Roan(e) *see* **Rone**

Robbinson *see* **Robinson**

Roberts, William (1). TC, adm 1593? 385, 388

Robinson (Robbinson, Robynson, Robyson), John (8). SJ, adm 1570. 944–6 [see also Humphrey (1)]

– John (16). JE, adm 1593? 357, 973

– Nicholas (1). QU, adm 1545. 168, 181–2, 186, 235–8, 966–7, 989, 1211, 1216 [C, *DNB*]

Robson, Simon. SJ, adm 1569. 946

Robynson, Robyson *see* **Robinson**

Roche, Richard. KC, adm 1445. 36, 963

Rockery(e) *see* **Rockray**

Rockley (Rocklei, Rokley, v Rocheley*), John. SJ, adm 1578. 309, 944

Rockray (Rockery, Rockerye, v Rockrey*), Edmund. QU, adm 1558; junior proctor 1568–9. 217, 969, 1218 [C, *DNB*]

Roe (v Rowe*), Cheyney (1). TC, adm 1608. 464, 1030

Roffy, William. CH, adm 1631. 1001

Rogers, John (6). TC, adm 1601. 387

– John (13). QU›SJ, adm 1624. 960

– Samuel (2). QU, adm 1627. 678–9, 960–2

Rokley *see* **Rockley**

Rollenson (Rollinson), Francis (2). SJ, adm 1591. 924, 928, 947, 950, 973

Rone (Roan, v Roane), Humphrey. TC, adm 1596? 427, 436, 444, 446, 451, 461, 463, 467–8, 470, 473–4, 476–7, 482–4, 1031–3

Rooke, Robert (1). TC, adm 1539–40? 183, 186

Rosse (v Ross*), Gabriel. TC, adm 1593. 948

Rowles (Roules, v Rolle*), Gabriel. SJ, adm 1605. 452, 456, 464, 467, 475, 480, 485, 1030, 1033

Rowley, Ralph. PB, adm 1579. 852

Royden (v Roydon*), Humphrey. QU, adm 1594. 361

Rudd (Rud, Rudde), Anthony. TC, adm 1562. 911

– Richard. TC, adm 1538–9? 176, 966, 970

– Thomas (1). TC, adm 1554. 222

Ruggle (Ruggells; wrongly Fuggles, Rugg, Rugler), George. SJ›TC›CL, adm 1589. 531, 538, 544, 703–4, 713, 722, 750, 860–1, 864, 875, 894, 902, 931, 974–5, 1240, 1259 [*DNB*]

Rychardes *see* **Richards**

Ryddinge *see* **Ridding**

Ryston (Riston; wrongly Sishton, Syston; v Rishton*), Edward (1). SJ, adm 1607. 452, 467, 475, 486, 1032–3

Sackville, Thomas, Lord Buckhurst, later earl of Dorset. SJ, MA 1571. 851, 936

Sadler, John (2). KC, adm 1538. 200

– John (6). EM, adm 1631; master of MG 1650–60. 937–8

Sampson, Richard (6). SJ, adm 1601? 950

Sancroft, William, archbishop of Canterbury. EM, adm 1633. 903 [*DNB*]

Sandall, Benjamin. QU, adm 1634. 962

Sanders (Saunders), Francis (3). CL, adm 1595? younger brother of Henry; called minor. 361–2

– Henry (1). CL, adm 1595? elder brother of Francis. 360–2

– Nicholas (3). GC, adm 1597. 492

Sanderson (Sawnderson), Henry. SJ, adm 1528–9? bursar of SJ 1540–1. 122

– Robert (2), chaplain to Charles I. MA 1609. 642

– William (1). CH›PB›CH, adm 1549. 199 [C]

Saunders *see* **Sanders**

Sawnderson *see* **Sanderson**

Scalis (v Scales*), William. KC, adm 1485. 72, 964

Scarlett (Scarlet, Skarlett), John (3). PB, adm 1604? 436, 465–6, 472, 481, 1033

– William (1). TC, adm 1631. 634

Scarrack (Scarracke, Sharrack, Sharracke, Sherrocke, v Sharrock*), Henry. SJ, adm 1589. 436, 460, 472, 481, 1031

Scattergood, Anthony. TC, adm 1628. 889

Scott (Scot, Skot), Cuthbert. CH, adm 1531–2; master of CH 1553–6, visitor 1556–7; VC 1555–6. 134–6, 138, 199, 1206 [C, *DNB*]

– Robert (3). PB›CL, *adm 1588; master of CL 1612–20, VC 1619–20.* 508, 550–1, 566, 570–3, 1240, 1242

Scrogges (v Scroggs*), Edward. TC, adm 1606. 409

Scrope (v Scroope*), Richard (2). Warden of KH 1457–63, university chancellor 1461–2. 1199

Sedgwick (Sedgwich, Segeswyke), Edward (1). SJ, adm 1570. 944, 946

– Thomas (1). PH›TC, adm 1526–7? 199 [C, *DNB*]

Senhouse (Sinews, Synowes), Richard. TC›SJ, adm 1592? 435 [*DNB*]

servant of *see* **Winscall** *in* Index

Serle (v Searle*), Nicholas. TC, adm 1608. 454, 1030

Shacklock (Shackelocke, Shaclocke), Richard. TC, adm 1552. 202, 206, 221–2, 968 [C, *DNB*]

Sharpe (v Sharp*), William (2). KC, adm 1581. 362

Sharrack(e) *see* **Scarrack**

Shaw (Shawe), George (2). TC, adm 1627. 959

– Robert (3). PH, adm 1544. 199

Sheffield, Edmund (2), Lord Sheffield, later earl of Mulgrave. MA 1595. 355 [*DNB*]

Shephard (Shepherd, v Sheppard*), Leonard. SJ, adm 1573. 944, 946

– Richard (5). CH, adm 1609–10? 470, 478, 1032

Sherrocke *see* **Scarrack**

Shilborne, ... TC, adm 1629. 634

Shirley, James. SC, adm 1615. 1029

Shittleworth, Leon (v Shuttleworth*, Lionel). SJ, adm 1610. 432, 453–4, 1032

Sholls (v Scholes*), Giles. CH, adm 1608. 446

Shortland, Richard. CH, adm 1623. 1000

Sibbs, Richard (1). SJ›SC, adm 1594; master of SC 1626–35. 485–6 [*DNB*]

Sill, Miles. SJ›SC, adm 1586. 1230

Simonds (Symmondes, Symondes, Symonds, Symons), John (4). SJ, adm 1606. 430, 442–3, 450, 456, 466, 468, 474–7, 483, 486, 1235 (*See also* Index)

– Martin. TC, adm 1611. 446, 954

Simpson, Edward (2). TC, adm 1597. 949 [*DNB*]

Sinews *see* **Senhouse**

Sishton *see* **Ryston**

Skarlett *see* **Scarlett**

Skelton, John (2). QU, adm 1594. 360

Skot *see* **Scott**

Slate (v Slater*), Edward (?). SS>QU, adm 1629. 961

Sledd (Slede), John. TC, adm 1568. 294, 314, 354–5, 850, 972–3, 1222, 1224, 1227

Sleepe, Anthony. TC, adm 1601. 872, 951–4

Sleighton, Robert (3). QU, adm 1634. 961

Sleyborne, ... 199 [not in Venn]

Smethamm *see* **Mettam**

Smith (Smyth, Smythe), Abel. SJ, adm 1560–1? 946

– Abraham (2). SJ, adm 1596. 948

– Griffin. SJ, adm 1574? 944

– Henry (14). TC>MG, adm 1591? master of MG 1626–42, VC 1626–7 & 1635–6. 669, 1252

– John (6). KC, adm 1467. 50, 55, 963 [C]

– John (15). SJ, adm 1508–9? president of SJ. 92, 964

– John (32). CH, adm 1571. 315–16

– Richard (9). SJ, adm 1553. 225, 234 [C]

– Sir Thomas (5), secretary of state. QU, adm 1526; university orator 1538–42, regius professor of civil law 1542–5, VC 1543–5. 111–12, 133, 145, 712, 1204, 1206, 1219 [C, *DNB*]

– Thomas (20). TC, adm 1576; esquire bedell 1585–92, university registrary *c* 1591–1600. 345

– Thomas (29). SJ, adm 1601. 435–6, 465–6, 470, 472, 481, 950, 1033

– William (11) (?). QU, adm 1513? 93, 963

– William (25). KC>CL>KC, adm 1573; master of CL 1601–12, provost of KC 1612–15, VC 1602. 506

– William (42). SJ, adm 1609. 428–9, 434, 449–50, 479

Smyth(e) *see* **Smith**

Snead, William (1). TC, adm 1626. 959

Snell, Francis (1). SJ, adm 1569. 946

Snowden (Snoden), Robert, bishop of Carlisle. CH, adm 1580; father of Rutland. 573–4

– Rutland. CH>SJ, adm 1615; son of Robert. 573–4, 1244

Soame *see* **Some**

Sole, William (2). CL>QU, adm 1558. 217, 969

Some (v Soame, Som), Robert (1). SJ›QU›PH, adm 1559; master of PH 1589–1609, VC 1590–2 & 1599–1600. 217–18, 332, 339–43, 378, 410, 412, 969, 1226 [C, *DNB*]

Soone (v Soane*), William (1). MH›GH›TH, adm 1544; regius professor of civil law 1561–3. 703, 846, 1231 [C, *DNB*]

Sotheby, John (1). SJ, adm 1606? 454, 1029

Sothey *see* **Suthey**

Sparrow (Sparrowe), Anthony. QU, adm 1625–6. 673, 678–9, 685 [*DNB*]

– Thomas. SJ, adm 1630. 936

Spenser, Edmund (1). PB, adm 1569. 1029 [*DNB*]

Speyght (v Speight*), James (1). TC, adm 1549. 194, 967

Stackhouse, Thomas (1). QU›MH, adm 1493–4? master of MH 1520–33, VC 1521–2. 1202 [C]

Standisshe, Ralph (1). St Nicholas' Hostel›TC, adm 1544. 176 [C]

Stanhope (Stanhop, Stanhopp, Stannopp, Stanopp), Edward (2?). SJ›TC, adm 1559? 252, 256–7, 261, 971 [C, *DNB*]

– George (1). TC, adm 1600? 429, 434, 446–7, 456, 458, 497–8, 527, 1031, 1034

– George (2). QU, adm 1631. 961

Staniland (v Stanniland*), Nicholas. SJ, adm 1594. 948

Stanino (Stanninow, v Stanynough*), James. QU, adm 1622. 956, 960

Stannie (v Stanny*), Richard. CL, adm 1596? 360

Stanninow *see* **Stanino**

Stan(n)opp *see* **Stanhope**

Stanton, Lancelot. SJ, adm 1595. 948

– Laurence (2). SJ, adm 1566. 288, 945–6, 972

Stasmore (Stasemore), ... TC, adm (?) (fellow commoner?). 957–8 [not in Venn or Rouse Ball]

Stebbinge, ... 477 [not in Venn; possibly a townsman]

Stephenson *see* **Stevenson**

Stephins (v Stephens*), Thomas (1). KC, adm 1496. 82, 964

Sterne, Richard (1). TC›JE, adm 1611; master of JE 1633–44. 667–8 [*DNB*]

Stevenson (Stephenson, Stevensonne), William (2). CH, adm 1546. 167, 173, 177, 184–5, 207, 712, 897–8, 966–8, 1101, 1209, 1211

Still (Styll), John (1), bishop of Bath and Wells. CH›TC, adm 1559; master of TC 1577–93, VC 1575–6 & 1592. 290, 315, 338, 346, 1226 [*DNB*]

See also **Style**

Stockdall (v Stockdale*), Jeremy. TC, adm 1602. 950

Stokes, John (5). QU›TC›QU, adm 1537? president of QU 1560–8, VC 1565–6. 151, 210, 965 [C]

Stokys (v Stokes), Matthew (1). KC, adm 1531; esquire bedell 1557–85. 301, 308 [C]

Store (v Storr*), Benjamin. SJ, adm 1605–6? 950

Strange *see* **L'Estrange**

Stratton, John (2). QU, adm 1620. 956

Strickland (Stricklande), ... SJ, adm 1609? 461, 470, 473–4, 476, 482, 1033 [not in Venn]

Stringer, Philip. SJ, adm 1565; esquire bedell *c* 1579–92. 346, 945–6, 1227 [C]

Stuart (v Stewart*), James (2), duke of Lennox and Richmond. MA 1624 [*DNB*] *see* Patrons and Travelling Companies *under* **Lennox**

Stub(be), Stubbes *see* **Stubbs**

Stubbings (v Stubbing*), Edmund (3). QU, adm 1614. 628

Stubbs (Stub, Stubbe, Stubbes, Stubs), Edmund (2) (v Stubbing*) (?). TC, adm 1606. 408, 1233

– Edmund (3). TC, adm 1611. 586, 896, 908–9, 951, 953–4, 956, 975–6, 1245

Stucly, ... QU? adm (?). 678 [not in Venn; possibly a townsman]

Studley, John. TC, adm 1563. 1029 [*DNB*]

Stuteville (Stutfeild, v Stutfield*), John. CH, adm 1625. 1000

– Sir Martin. KC, adm 1585. 587, 589, 610, 621, 862

– Thomas (2). CH, adm 1615. 999, 1013, 1016–18

Style (Still), Henry (1). GC>TC, adm 1548. 166, 183, 187, 966–7

Styles (v Style*), Jonas. CH, adm 1614. 1013–14, 1239

Styll *see* **Still**

Suckling (Suckline), John (1). TC, adm 1623 (fellow commoner). 959, 1029 [*DNB*]

Surcottes (Surcotes, v Surcoate*), Nathaniel. SJ, adm 1606. 444–6, 467, 474–7, 482, 486

Suthey (Sothey, v Suthy*), William. KC, adm 1486? 61, 720, 963, 1011, 1200 [first name, unknown to V, established from entries in KC Mundum Book]

Swan (v Swann*), John (6), TC, adm 1622; or Thomas (2), TC, adm 1622 (brothers?). 959

Sydall (v Siddall*), William. CH, adm 1596. 491

Sym(m)ondes, Symonds, Symons *see* **Simonds**

Synowes *see* **Senhouse**

Syston *see* **Ryston**

Tabor, James (1). CC, adm 1593? university registrary 1600–45. 404, 562, 570, 572, 614, 815–16, 1233–4, 1248, 1251

Tailer *see* **Taylor**

Talboyes (v Talboys*), Ralph . TC, adm 1570. 294, 972

Tarry, Thomas (1). CH, adm 1612. 1013

Tasborough, Charles. CH, adm 1626 (fellow commoner); brother of Cressy; called senior. 1000, 1021–2

– Cressy. CH, adm 1626 (fellow commoner); brother of Charles; called junior. 1000, 1022–3

Taverner, John (2). TC, adm 1597. 948–9

Taylor (Tailer, Tayler), John (5). QU›SJ, adm 1520–1? master of SJ 1538–46. 122–4, 127 [C, *DNB*]

– Laurence (1). CH›PB, adm 1534–5? 178, 188, 967

– Richard (8). SJ, adm 1590; called senior. 951

– Robert (6). CH, adm 1614; brother of Thomas. 522, 999, 1013

– Thomas (24). CH, adm 1618; brother of Robert. 999, 1013–14

– Valentine. SJ, adm 1544. 193, 199, 967

– William (10). EM, adm 1606. 407

– Zachary (1). SJ, adm 1597–8? 951

Temple, William (1). KC, adm 1545. 180, 966

Thaxter, John. CC, adm 1569. 273, 972

Thexton, Robert (1). CC, adm 1575. 308

Thompson (Thompsonne, Thomson, Tompson, Tomson), Anthony (2). SJ, adm 1596–7? 388–90, 1232

– Edmund (1), TC, adm 1580; or Richard (5), TC, adm 1584–5? 331, 973

– John (15). SJ, adm 1607. 452, 456, 464, 466, 469–70, 475, 477–8, 480, 482, 484–5, 1030, 1032–3

– Paul. TC, adm 1577. 428, 441–2, 446, 450–1, 458, 462, 468, 471, 875, 1032

Thorndike (Thorndicke), Herbert. TC, adm 1613. 954 [*DNB*]

Thornton, (Thorneton), Thomas (5). TC, adm 1619. 957, 959 [see also Richard (4) and Robert (2)]

Thorogood (v Thorowgood*), Francis. CL, adm 1612. 955

Thorpe (Thorp, Thorppe), Richard (1). QU, adm 1546? 181–3, 966, 1211 [C]

Threkeld, Edward. KC, adm 1544. 179–80, 966 [C]

Thrope (v Thorpe*), William (3). KH, adm 1507? 88, 711, 964, 1202

Thrower, John. CC, adm 1611. 491–2

Thulace (v Thewles*), William. TC, adm 1535–6? 165, 169, 191, 966

Tiffin, Benjamin. QU, adm 1631. 961

Tillett (v Tillot*), Leonard (?). SJ, adm 1588. 492

Timpler (v Templer*), Thomas (1). CH, adm 1615. 1014–15

Tindale, Tindall *see* **Tyndall**

Titley, Peter (1). SJ, adm 1575. 944, 946

– Samuel (v Titloe*). TC, adm 1609; called senior. 951

Toche (v Tooke*), Robert (1). KC, adm 1504. 90, 964

Tomkis (Tompkys), Thomas. TC, adm 1597? 527, 538, 853, 889, 907, 942, 975 [*DNB*]

Tompson, Tomson *see* **Thompson**

Toppham (v Topham*), Anthony. TC, adm 1602? 532, 951

Tower (v Towers*), Robert (1). QU, adm 1560. 217, 245, 969–70

Towers, John (1). KC›QU, adm 1595. 954 [*DNB*]

Townley, James. QU›CH, adm 1518? 108, 964

Townsende (v Townshend*), John (5). CC, adm 1610. 491–2

Tracy, John (3). CH, adm 1624–5. 1000

Trott, Richard. TC, adm 1605–6? dry chorister 1604–10. 408, 475 [Payne]

Tunstall, Cuthbert (1), bishop of Durham. KH, adm 1493? 904 [C, *DNB*]

Turner, John (7). QU, adm 1593. 555

– John (12). QU, adm 1615. 955

– Thomas (1). PB, adm 1549. 199

– Thomas (9). CH, adm 1615. 1013

Turret (v Tyrwhyt*), Marmaduke (?). SJ, adm 1605. 454

Tusher (v Tusser*), Thomas (1). KC›TH›TC, adm 1543. 121 [C, *DNB*]

Tutesham, Zachary. TC, adm 1616. 956 [not in Venn; see Rouse Ball]

Twaites (v Thwaites*), Mark. TC, adm 1600? 949

Twisleton, James. TC, adm 1607–8? 462, 1031, 1033

Tyndall (Tindale, Tindall), Humphrey (2), dean of Ely. GH›CH›PB›QU, adm 1555; president of QU 1579–1614, VC 1585–6. 315, 378, 410, 412, 455, 506, 1226, 1238

– Simon. QU, adm 1593–4? 360–1

Uxenbridge, Uxenbrydge *see* **Oxenbridge**

Valence, John. TC, adm 1617. 956

Valinger (Vallenger, v Valenger*), Stephen. TC›GC, adm 1556? 211, 969

Varnon *see* **Vernon**

Vaughan, John (8). SJ, adm 1605. 428, 433–4, 439, 448–9, 451, 456, 475, 477, 1032–3

Vere, Edward de (v Bulbeck*), Lord Bolebec, later earl of Oxford. QU›SJ, adm 1558. 723, 852, 1221 [*DNB*]

See also Patrons and Travelling Companies *under* **Oxford**

Verney, ... TC, adm (?) (fellow commoner?). 212, 216, 222, 290, 949 [not in Venn]

Vernon (Varnon), George (1). TC, adm 1607. 478, 1013

– Ralph. CH, adm 1614. 522

Vesey, Henry. CH, adm 1620. 1015

Vilkinson *see* **Wilkinson**

Villiers, George (2), marquess and later duke of Buckingham. University chancellor 1628. 573, 578, 598, 603–4, 864, 1244, 1259–60

See also Patrons and Travelling Companies *under* **Buckingham**

Vincent, Peter. QU, adm 1618. 956, 1026

– Thomas (2). TC, adm 1618. 619, 912, 956, 976, 1246–7

– William (2). GC›CL, adm 1595. 360

Wade, Richard (1). SJ, adm 1522–3? 109, 712, 964

Wainforth (v Wentford*), Richard. CL, adm 1596? 361

Waintwoorth *see* **Wentworth**

Wake, Thomas. GC, adm 1599. 955

Walker, Henry (1). GH, adm 1521–2? 198

Waller, Robert (1) (v Whalley*). TC, adm 1552. 221

– William (2). SJ, adm 1609? 511, 970

Wallpoole *see* **Walpole**

Wallsall (v Walsall*), Samuel (1). CC, adm 1589; master of CC 1618–26. 400

Walpole (Wallpoole, Walpoole), Arthur (2). QU, adm 1629. 962

– John (2). TC, adm 1610 (fellow commoner); brother of Robert; called junior. 952–3

– Robert (1). TC, adm 1610 (fellow commoner); brother of John; called 'generosus.' 951–2

Walsingham, Sir Francis, secretary of state. KC, adm 1548. 1219 [*DNB*]

Walton, Nicholas. SJ, adm 1604. 490, 951

Ward (Warde), Robert (4). QU, adm 1611. 586, 678, 695, 897, 956, 975, 1026, 1245

– Samuel (1). CH›EM›SS, adm 1588; master of SS 1610–43, VC 1620–1. 455 [*DNB*]

– Samuel (2). SJ, adm 1594. 682 [*DNB*]

– Thomas (4). TC, adm 1578. 911

– William (9). TC, adm 1609. 431, 451, 467–9, 474, 483, 1034 [see also William (10)]

Warr (Warre), William. TC, adm 1606. 459, 461–2, 473–5, 477, 482–3, 1031, 1033

Waterhowse (Waterhous, v Waterhouse*), Jeremy (1). TC, adm 1591? 450, 471, 484

Watson (Wattson), Anthony (4). TC›CC, adm 1588. 393 [C, conflating him with Anthony (3)]

– John (2). KC, adm 1483. 68, 963

– John (16). CH, adm 1593. 360

– Thomas (3), bishop of Lincoln. SJ, adm 1529? master of SJ 1553–4; chaplain to VC Stephen Gardiner 1545–53. 119–20, 712, 722, 851–2, 888, 965, 1204, 1206, 1256 [*DNB*]

– Thomas (7). CL, adm 1580. 309

Webster, Richard (1). SJ, adm 1572. 945 [C]

Weever (v Weaver*), John. QU, adm 1594. 356–7, 906 [*DNB*]

Well (v Wells*), John (2) (?). KC, adm 1454. 39, 963

Wellam (v Welham*), Isaac (1). CH, adm 1623. 1000

Wendeye *see* **Wendy**

Wendon, Nicholas. MH›TC, adm 1546. 187–8, 967 [C]

Wendy (Wendeye), Thomas (1). GH, adm 1515? 137–8 [*DNB*]

Wenslow, Robert. KC, adm 1467. 55, 963

Wentworth (Waintwoorth, Wentwarth, Wentwoorth), Edmund (2). GC, adm 1595. 361–2 [references are possibly to Richard Wainforth]

– Thomas (6), earl of Strafford, counsellor of Charles I. SJ, adm 1609 [*DNB*] *see* Patrons and Travelling Companies *under* **Strafford**

West, John (1). KC, adm 1498. 84, 964

– Robert (1). SJ›TC, adm 1547. 206, 968

Whaley (Whaly, Whalye, Wheley, v Whalley*), Markham. SJ, adm 1576. 945

– William (4). SJ, adm 1606. 430, 440, 443, 464, 466, 469, 1030

Wheteley (v Wheatley*), Thomas (1). KC, adm 1467. 58, 963

Whichcott (v Whichcote*), Thomas. CH, adm 1633. 1001

Whiniates (v Whinyats*), Robert. QU, adm 1635. 962

Whitaker (Whitacres), William (1). TC›SJ, adm 1564; master of SJ 1586–95. 315, 321, 356, 715, 1221, 1224, 1226 [C, *DNB*]

White, Andrew (1). TC, adm 1572. 999

– Matthew. SJ? adm 1530–1? nephew of John Fisher. 999

Whitehead, Jasper. QU, adm 1636. 961, 1026 [C]

Whitgift, John (1), archbishop of Canterbury. QU›PB›PH›PB›TC, adm 1550; master of PB 1567, of TC 1567–77; VC 1570–1 & 1573–4. 244, 269–71, 998 [C, *DNB*]

Whitgrave, Walter (1). TC, adm 1594. 447

Whitloe (v Whitlowe*), Edward. QU, adm 1633. 961

Wiatte (v Wyatt*), Dudley. TC, adm 1627. 959

Wiburne (Wilburne, v Wyborne*), Nathaniel. SJ, adm 1589. 909, 947, 973

Wicherley, Daniel (1). QU, adm 1622. 685

Wiersdaile (v Wiersdale*), John. QU, adm 1617. 956

Wigan (Wygon, v Wiggan*), Edward (1). KH, adm 1505? 137–8 [C]

Wigmore, Gilbert (1). QU, adm 1625. 658

Wilbey (v Wilby*), Matthew (2). TC, adm 1608. 450–1

Wilburne *see* **Wiburne**

Wild, Robert (3). SJ, adm 1632. 934–5

Wildbore, Zachary (2). CH, adm 1623. 1000, 1016

Wilkes, Thomas. TC, adm 1558. 252–3, 261, 971

Wilkington (v Walkington*), Thomas (2). SJ, adm 1593. 947 [*DNB*]

Wilkinson (Vilkinson, Wilkinsonne, Wilkynson), Ralph (1). TC, adm 1559? 221, 225, 246, 969–70

– Thomas (5). TC, adm 1601. 426, 433, 435–6, 438–9, 460, 472, 478–9, 481, 950, 1031

– William (3). QU, adm 1568. 278, 972

– William (5). SJ, adm 1571. 945

Willan, Edward (1). CC, adm 1593? 360

Williams (Willyams, Wylliams), ... TC, adm (?) (fellow commoner?). 957 [not in Venn]

– John (4), bishop of Lincoln, later archbishop of York, keeper of the great seal. SJ, adm 1598. 429, 446–7, 479, 508, 511, 587, 598, 1034 [*DNB*]

– Martin. TC, adm 1565; vicar of Chesterton 1580–9. 297–8, 300–1

– William (1). QU, adm 1571. 911

Willis, Nathaniel. TC, adm 1627. 699

Willoughby (Willouby, Willowby). Robert Bertie, Lord Willoughby of Eresby (later earl of Lindsey), CC, adm 1594; or William Willoughby, Lord Willoughby of Parham, TC? adm 1608? (first name unknown to Venn). 510–11

See also Patrons and Travelling Companies *under* **Lindsey**

Wills (v Wells*), William (12). QU, adm 1629. 960

Willyams *see* **Williams**

Wilmer, Anthony. TC, adm 1631. 634

Wilshawe (Wilsha, v Wilshaw*), Thomas. JE, adm 1569. 280, 287, 972

Wilson (Wylson), George (3), TC, adm 1608; or John (14), TC, adm 1609; or Timothy (1), TC, adm 1607. 952, 954

– Miles. SJ, adm 1538? 141 [C]

– Thomas (5). KC, adm 1541. 199 [C]

Wincop (v Whincop*), John (3). TC, adm 1618. 959

Wingfield (Winkefeilde, Winkfield), Anthony (3). TC, adm 1569; public orator 1580–9. 848, 916, 1222, 1256 [C, *DNB*]

– Thomas (7). TC, adm 1625. 959

Winter (Winters, Wynter), John (1). CH, adm 1553. 220

– John (2). TC, adm 1611. 443, 465, 1030

Witherall (v Wetherell*), Thomas (1). GC, adm 1601. 509

Wood (Wod, Wodd), Isaac (2). CH, adm 1608. 428, 430, 434, 441, 458, 479, 1032

– Peter (1). JE, adm 1567. 254, 971

Woodcocke (v Woodcock*), Thomas (1). SJ, adm 1576. 945

Woodhouse (Woodhall), Horatio. QU, adm 1627. 959, 961

Worlech (v Worlich*), William. TC, adm 1609–10? 619, 976, 1247

Worley, Henry. QU, adm 1548; proctor 1563–4. 232 [C]

Worship, William. SJ, adm 1592. 947

Wotton, Anthony. KC, adm 1579. 362 [*DNB*]

Wren, Matthew (1). PB›PH, adm 1601–2? master of PH 1625–34, VC 1628–9. 621 [*DNB*]

Wright (Write), Robert (4). TC, adm 1567. 998

– Samuel (5). CH, adm 1624. 1000

– Thomas (5). CH, adm 1562. 251, 971 [see also Robert (3)]

– Thomas (7). SJ›CL, adm 1576. 286

– William (10). SJ, adm 1606–7? 486

Wriothesley, Henry, earl of Southampton. SJ, adm 1585. 498, 500, 503, 510–11, 719, 1237 [*DNB*]

– Thomas (1), lord chancellor. TH, adm 1517? 94–5, 942, 1202–3, 1206 [C, *DNB*]

– Thomas (2), earl of Southampton. SJ, adm (?); high steward of the university 1642–67 *see* Patrons and Travelling Companies *under* **Southampton**

Write *see* **Wright**

Wygon *see* **Wigan**

Wylbram (v Wilbraham*), Robert. TC, adm 1572. 999

Wylliams *see* **Williams**

Wylson *see* **Wilson**

Wyltun (v Wilton*), William (1). KC, adm 1488. 74, 964

Wynter *see* **Winter**

Yale, Thomas (1). QU, adm 1540? 142–3, 145, 158, 965–6 [C, *DNB*]

Yardley, John (1). TC, adm 1629. 634

Zouche (Zouch), Edward, Lord Zouche. TC, adm 1570. 999 [*DNB*]

Index

The main index combines subjects with places, play titles, and non-university names in a single listing. Where the same headword occurs in more than one category the order is persons, places, subjects, and titles of books, record collections, or plays; thus 'Ely, bishop of' precedes 'Ely, Camb,' which in turn precedes 'Ely diocesan records'; and 'Preist, Henry' precedes '*Preist the Barber*.' In alphabetizing play titles the definite and indefinite articles of all languages have been ignored, and so has the Latin preposition 'De': hence '*Les Abusez*' appears under *A*, '*The Benefice*' under *B*, and '*De Crumena Perdita*' under *C*. College codes and 'St' for 'Saint' are alphabetized as if spelled out.

Place-names and given names appear in the modern form where that could be ascertained, titles and family names of nobility and other public figures in forms commonly used by modern historians. Other surnames are usually cited in the most common form occurring in the text, except that capitalization and the use of i/j and u/v have here been assimilated to modern usage. Surnames are regularly followed by any variant spellings (in parentheses), but these are given for titles and place-names only where clarity requires them. Nobles are entered under their family names with cross-references from any titles which occur in the text or apparatus, royalty under their regnal or given names. Most play titles follow *Annals of English Drama* or, for classical plays, *The Oxford Companion to Classical Literature*; the latter has also been followed for the names of classical play characters.

Occupations are usually specified only for entertainers and residents of Cambridge. Apart from the Records themselves, the chief sources used for identifying individuals and their callings or careers are *The Dictionary of National Biography* [DNB]; Cooper's *Annals of Cambridge* [Cooper]; *The New Grove Dictionary of Music* [*New Grove*]; William M. Palmer, *Cambridge Borough Documents* [CBD]; J. Milner Gray, *Biographical Notes on the Mayors of Cambridge* [Gray]; Edwin Nungezer, *A Dictionary of Actors* [Nungezer]; Ian Payne, 'Instrumental Music at Trinity College, Cambridge,' *Music & Letters*, 68 (1987), 128–40 [Payne]; and the list of innkeepers in CUA: V.C. Ct I.4 ff 284–5v [1600]. These are cited as authorities where appropriate. Sources for royalty, nobility, and other patrons are specified in the headnote to Patrons and Travelling Companies, to which the Index refers throughout.

To aid research, many entries have been collected under such general headings as 'costume, articles of,' 'inns,' 'materials for costumes and plays,' 'musical instruments,' 'musicians and music,' ' play characters,' and 'stage materials and apparatus.' Particular items are sublisted alphabetically there, and usually not cross-referenced in the main listing. In the cross-references which are supplied, bold type is used for main entries, roman type for subentries. Entries

in which entertainers are referred to by such Latin terms as 'histrio' and 'mimus' are usually indexed under the English equivalent used in the Translations, except that an attempt has been made to collect all references to the Cambridge waits under 'waits, Cambridge.'

For explanation of the college codes and other abbreviations employed see Symbols, volume 1, pp xv-xvi.

Absalom (*Absalon*) 119–20, 712, 722, 769, 852, 888, 939, 965
Les Abusez 906
Accession Day (king's or queen's day) 730, 1036
  of Elizabeth I (17 November), at Westminster 1228; music on 375–7, 732: at QU 353, 356; payments to musicians on 376: at KC 278, 344, 358, 373, 375, 380, 383, 391; play on, at SJ 321, 715, 770, 1221, 1224
  of James I (24 March), music on 391–2, 547, 558, 568, 575, 579; play on, at TC 519; tilting for 515
  of Charles I (27 March), music on, at KC 603, 606, 616, 623, 627–8, 631–2, 649, 653, 657–8, 662, 671, 676, 697, 1036; at QU 628, 632, 658
Acolastus 211, 969, 978
act *see* **commencement**
acting *see* **playing**
acting chamber *see under* **Clare College**; **Queens' College**; **Trinity College**, tiring chamber
acting companies *see* **players, professional** *and* Patrons and Travelling Companies
actors *see* **players**
Adam, citoler 1004
Adamson, John, victualler of Ware 570–2
Adelphe 507, 713, 774–5, 888–9, 932, 951–3, 974
Adelphoe (*Adelphi, Adelphos, Adelphus*) 151, 216, 221, 889, 965, 969–70
Adrastus Parentans 889
adultery, college fellow accused of 363–7
Æmilia 534, 538, 540, 770, 928, 974
Ajax 713
Ajax Flagellifer 231, 235, 238, 719, 853, 970
Albumazar (*Albumazer*) 538, 540, 819, 889–90, 916, 975
Alcocke, mistress 329
alehouses, scholars forbidden to frequent 3; *see also* **inns**
Alen, Ralph 151
Alinson (Allentson), goodman, shopkeeper, master of George French 465, 484
Allott (Allot), Jeffrey, servingman 428, 430, 434, 441–2, 457, 479, 1032, 1235
All Saints' Church, Cambridge (All Hallows') 427–8, 432, 438, 441–3, 450, 454, 462, 468, 474, 483, 759, 1002
  boy-bishop of 12?
  clerk of 12, 20, 60
  minister of 663
  women of 84, 87–8
  See also **dancers, parish**; **festivals**; **gatherers**; *and* **kings**
All Saints' Day (All Hallows', Hallowmas; 1 November)
  Christmas lord at SJ to be named by 133
  mayor's procession on 107, 733, 742
  payments to waits on 6, 10, 306, 310
  plays on 212
Alphonsus 770, 890
ambassadors 539, 587–8, 596
  at plays 551, 622–3, 703
  entertainment of 583, 585–6, 598, 617–23, 737
Ames *see* **Hames**
Amphitruo (*Amphitryo, Amphytrio*) 211, 935, 968
Andria 421, 974
Andrew, porter of SJ 1230, 1235
Andrewe, John, wait 328–9, 333–4, 1003, 1225
Andrewes, John, joiner 677–8
Anglia Deformata 187, 929, 967
Anne of Denmark, queen of James I, players of 725; *see also* Patrons and Travelling Companies *under* **Queen**
Annunciation *see* **Lady Day**
Antigone 852, 938–9
Antwerp, Hapsburg Netherlands 845
apeward 11, 710; *see also* Patrons and Travelling Companies *under* **King**
applause 236, 244, 542, 621, 637, 667
apprentices 485
  of waits 85, 611–15, 668–9, 738–45
Arcadia Reformata see Pastor Fidus
Archer, Anne, wife of George 431, 459,

Archer *(cont)*
468–9, 474–5, 479, 483
– George, host of the Crown 429, 437, 451, 459, 467–8, 474, 479, 483
Aristippus 890–1, 895, 975
Aristophanes (Aristophanus), Greek playwright 119
plays by 111, 155, 703, 712, 766, 769, 846, 852, 901, 964–5, 1205
Aristotle, Greek philosopher and critic 119, 852
arms and armour, in plays 143, 150–1, 719
arrows 157
axes 191, 719
breastplate 124, 162
clubs 191, 719
coat armour 169
coat of plates 220
daggers 255, 720; fool's 162, 170
darts 530
guns 154? 199–200, 255, 720–1, 729
harness 150–1, 165, 185? 209, 215, 719
javelins 501
maces 186, 190, 220
mock-heraldic arms 552
shields 127, 129, 162, 169, 172, 308, 843
spears 172
staffs, for spears 172; for javelins 501
swords 127, 162, 191, 255, 719–20
arras *see under* **hangings**
Arthur, prince of Wales *see* Patrons and Travelling Companies *under* **Prince**
– glazier 217, 256
Arundel, countess of *see* **Talbot**
Ascension Day, payment to minstrels on, at PH 13
Ashley, ..., mason 546
Ash Wednesday
bachelors' commencement and dinner on 372, 409
music on 730
payments to waits on 104, 148, 167, 173, 185, 188, 194, 207, 245, 260, 262, 266, 272, 286, 305
plays on: at CH 104–5; at KC 1214; at TC 425, 467, 587
See also **Shrovetide**
Asinaria 248, 971
Asotus 248, 971, 978
assault 289, 309, 332–3
L'Astrologo 890
Athens, Greece 295, 713, 846
Atkinson, ..., fuller (?) 130
– ..., timber merchant 498–501
– Troilus, college servant 990
audience *see* **spectators**
audit time
comedy, at TC 519–20, 548
music, at CC 357; at SJ 398; at TC 285, 318, 337
shows, at QU 214
trumpeting, at CC 330, 567; at QU 627
Audley, Sir Thomas, Baron Audley, lord chancellor 540 [*DNB*]; *see also* Patrons and Travelling Companies *under* **Lord Chancellor**
Audley End, Essex 281, 521, 526, 588, 736, 821
comedy at 810, 1219–20
Auger, Michael, waferer 249
Aulularia 230–1, 234, 236, 238–9, 713, 721, 933, 970, 1215
Avesse, Martin, carrier (?) 145

Baccas (Boccas), Martin, lion keeper 664–5
Bacchides 225, 287, 970, 972
bachelors of arts 502, 537, 586, 775
as actors 721
at commencement ceremony 496, 511, 572
at disputations 626
plays and shows staged by 183, 187, 212, 283, 287, 344, 352, 519–20
river excursion of, from SJ on 6 May 561, 741
bachelors of divinity 504, 507, 511, 537–8, 636
as actors 541
backdrops *see* **scenery**

bagpipers, of Nottingham *see* Patrons and Travelling Companies
Baker, Elizabeth, servant of John Edmunds the younger 366
– Francis, VC's servant 491
– John, townsman 279
Ball, Thomas, biographer 544, 855, 1257
– Thomas, townsman 83 [*CBD*]
Ban, Richard, townsman 83 [*CBD* 'Beene']
Band, Cuff, and Ruff 714, 891–2
band, of loud music 561
Banester, John, silversmith 74 [*CBD*]
banishment 328, 334, 411
Bankes, ..., blacksmith 158, 175, 180
Baptistes 981
Barbarigo, Gregorio, Venetian ambassador 551
Barber, Thomas, carpenter (?) 156
Barker, Thomas, servant of 283
Barnes, Agnes (Annis), servant of Andrew Goodin 425, 430, 432, 440, 478
– Elizabeth, wife of William Bird 1003
– William, paver 223, 254
Barnwell, Camb 466, 504, 987–8
Barrington, Camb 490, 548
Barton, Camb (?) 498
Bartylmew, John 32
Bassingbourn, Camb 822
Bastifforde, ... 37
Baxter, ..., vintner (?) 354
bear-baitings 811
  complained of by university 342
  prohibited in and about Cambridge by the crown 259, 357, 395–7, 399–400, 645–6
  scholars forbidden to watch at GC 267; throughout university 357, 381
  suppressed by university 709, 723, 779: at Chesterton 294–305; at the Elephant inn, Cambridge 362–3; at Gog Magog Hills 571, 727; at Howes Green 491
Beaufort, Margaret, countess of Derby and Richmond 80, 812, 1201; *see also* Patrons and Travelling Companies
Beaumont, John, clothier, of Hadleigh, Suff, father of Joseph (*see* University Index) 700–1
Becket's Day *see* **St Thomas the martyr**, feast of
Beda, householder at street turning 505
bedells 228, 232, 503–6, 511, 588
  arrest delinquent lord of taps 681
  at plays 289, 491, 616
  attempt to prevent bearbaiting at Chesterton 297–304
  attend unauthorized spectacles to detect members of the university 272
  books of 794
  feast of (Sunday before Circumcision), music at 38–43, 51–9
  payments to or for 11, 41, 44, 57, 66, 88, 198–9, 256, 307, 312–13, 317, 663; for entertainments 494, 532, 566; fines for attending unauthorized spectacles 271
  wages of 616
Bedford, duke of *see* Patrons and Travelling Companies
– earl of *see* **Russell, Francis**
Beeston, ..., tailor 530
Bell, ..., tradesman 226
– Richard, carpenter 221
– Robert, carpenter 156, 179, 193, 195
bells 228, 232
  of Great St Mary's Church 504
  of St Benet's Church 560, 566
  See also under **costume, articles of**
Bellum Grammaticale 847, 854
Belton, Suff, players of *see* Patrons and Travelling Companies
The Benefice 934–5
Benet College *see* **Corpus Christi College**
Benne (Bende), Anthony, manservant and innkeeper [1600] 297–8
– mother, innkeeper (?), widow of Anthony 425, 435
Bergavenny (Bergeveney), Lady *see* Patrons and Travelling Companies *under* **Abergavenny**
Berwick-upon-Tweed, Northumb 858

Bettson, ..., joiner, master of John Bowles 445, 458
Biam (Bian, Byam, Byem, Byham; Brian?), Samuel, trumpeter 549, 555–6, 560, 568, 577, 591, 595, 597, 607, 619, 624, 627–8, 632, 635, 649, 652, 654, 656, 658, 662, 664, 674, 680, 733, 1003; *see also* **Brian**
Bible, Latin 233
Bikerdike (Bykerdyke), Ralph, brewer, mayor (1537–8 & 1545–6) 130 [*CBD*]
bills
of complaint 303, 424
of expense 36, 39, 103, 107–9, 113–15, 120–2, 126, 130, 149, 154–7, 167–8, 176–9, 185–8, 192–3, 200, 208–9, 211–18, 224–5, 245–68, 285, 311, 325, 331, 344, 352, 354, 371–2, 376–7, 490, 497–501, 516, 523, 527, 530–1, 559–60, 565–6, 609, 619, 650, 677–8, 695, 711, 842
playbills 340, 342, 725
See also under **weapons**
Birck, Sixt, humanist playwright, play by 703, 968, 982
Bird (Birde, Burd, Byrd, Byrde), William, university wait, trumpeter, lord of taps 309–10, 317, 320, 322, 324–35, 370, 734, 740–1, 744, 1003, 1225, 1231; *see also* **Byrd, Byrde**
The Birth of Hercules 935
births, royal, celebrated 106, 517, 520, 653–4, 664
bloodshed 308; *see also* **assault** *and* **mayhem**
Blount, William, Lord Mountjoy 355
Blyse, ..., workman 500
Boccaccio, Giovanni, Italian author 901
Boccas *see* **Baccas**
Boischot (Boschet), Ferdinand, ambassador for the Hapsburg Netherlands 583, 587–8
Bokenham, ..., *minstrel* 10, 1198
Bonarelli della Rovere, Guido, Italian playwright, play by 922
Bonde, ..., workman 517
bonds *see* **fines**
bonfires
at birth of princess 664, 1251
on Accession Day 391
on anniversary of return of Charles I from Spain 675
on Gunpowder Conspiracy Day 583, 603, 606, 623, 655, 675
books 152, 160, 232, 505, 526, 576, 721
bedells' 794
butlers' 257
household account books 812
music books 350, 354, 610, 694
play books 230–1, 722
unbound 162, 174
See also **Cambridge University records**
Boot and Spur 892, 900
Booth, William, tiler 676–7, 688
booths
at Gog Magog Hills for games 570–2, 706
at Sturbridge Fair 309, 516, 561, 619, 734
Boschet *see* **Boischot**
Bosse, ..., scrivener 526
Boston, Linc 822
Botes, ..., workman 261
Botman, ..., carpenter (?) 182
Boulogne, France, celebrations for capture of 130, 733
Bowles, John, joiner, journeyman or apprentice of Bettson 445–6, 458, 474
bowling 572, 683
students forbidden to frequent bowling places 357
boy-bishop
at All Saints' Church 12?
at KC 29, 32–3, 44, 53–6, 61–2, 72, 79–88, 99–100, 108
attendants of 29, 54
chaplain of 80
cloth for robes of 32, 54–5
costume of 32, 44, 50–55, 79–84, 105, 731, 1201
drink for 44, 53, 61
father of 100
gloves of, for bedells 44
pittances for 54, 84, 86, 88, 99–100, 108

Boyes (Boys, Boyse), Daniel, bookbinder, son-in-law of Jarmin Ward 430, 443, 457, 466, 501, 526, 1031, 1235
boys (lads) 435
as actors 88, 219, 668, 711, 721, 845, 879
as attendants of boy-bishop *29*, 54
as musicians' sons or servants 58
as performers 58
as servants 213
as waits 141, 742 (boy trebles)
dressed as women 543–4, 668, 819
See also **apprentices; children**; *and* **youths**
Brackyn (Bracken, Brakhen, Brakin, Brakyn), Francis, recorder of Cambridge, son of Richard 424, 505, 540, 1241
– Richard, recorder of Cambridge, mayor 1549–50, father of Francis 223, 299, 302
– Thomas, mayor (1524–5 & 1543–4) 130
Bradenham, Bucks 328
Bradshaw, John, showman 417
Brakhen (Brakin, Brakyn) *see* **Brackyn**
Brandon (Braunden), Thomas, juggler of Henry VIII 105–6, 109, 111, 1203
Brasbrege (Bresbreg), Thomas, esquire bedell, Christmas lord 82–3, 736 [*CBD*]
Brasy (Brasie), Richard, cooper, town treasurer 1539–40 166 [Cooper]
Braun, Georg, cartographer 703, 846, 1255
Braunden *see* **Brandon**
Braybrook, ... 31
breakfasts, for entertainers 183, 202, 206, *209*, *215*, *222*, *256*
Bresbreg *see* **Brasbrege**
Brewer, Matthew, carpenter (?) 222
Brian, ..., messenger 520 [same as Biam?]
Brice, John 43
Bright, William, mayor (1571–2) 263
Bristol, Glouc, waits of *see* Patrons and Travelling Companies
Bromley, Thomas, lord chancellor 291 [*DNB*]
Brooke, William, Lord Cobham 304
Brookes, John, tailor and clothier, journeyman or apprentice of Kenadi 408
Browne (Brown), ..., workman 500
– John, wait 611–15, 672, 678, 698, 738, 741–2, 744, 1003, 1008, 1010, 1252, 1254
Bruges, satin of 153, 181, 220, 294
Brussels, Hapsburg Netherlands 845
Bucer, Martin, theologian *811–12*
Buchanan (Buckananus), George, Scottish humanist playwright 119, 703, 852; plays by 969, 971, 980–1
Buckhurst, Lord *see* University Index *under* **Sackville**, Thomas
Buckingham College *see* **Magdalene College**
Buckingham, duke or marquess of *see* University Index *under* **Villiers**, George *and* Patrons and Travelling Companies *under* **Buckingham**
buffoons *see* **jesters**
bull-baiting 811
butcher prosecuted for killing bull unbaited *700*, 820
prohibited and suppressed 259, 342, 395–7, 399–400, 645–6, 709, 779; at Gog Magog Hills 571–3, *727*
scholars forbidden to watch: at GC 267; throughout the university 357, 381
See also **bullring**
Bullock, ..., carpenter 275
bullring, in the market 395, 593, 651, 1244
as a place for punishment 407, 409, 412, 457
for bear-baiting 298, 301
Burd *see* **Bird**
burgesses, of Cambridge, in corporation 797
in Corpus Christi procession 733
scholars accused of disparaging 382
See also **townsmen**
Burgh, Thomas, Lord Burgh (Burros) 355
Burghley, Lord *see* University Index *under* **Cecil**, William
burlesques *see* **praevarications** *and* **processions**
Burton, ..., joiner 501, 530
Burwell, John, apothecary 152, 177, 179
Bury St Edmunds, Suff
players of 711
rope-dancing at 573

Bury St Edmunds *(cont)*
See also Patrons and Travelling Companies
Bury, John, mayor (1510–11 & 1517–18) 89 [Gray]
Butcher, William, workman 261
Butt, ..., wife of William, MA 89 [*CBD*]
Button, William, fuller 262
Butts, ..., wife of Henry 642
– Henry, suicide of 641–3, 767, 790; *see also* University Index
Byam (Byem, Byham) *see* **Biam**
Bykerdyke *see* **Bikerdike**
Byrd, William, composer 704, 740, 1010, 1024 [*DNB*, *New Grove*]
Byrde, William, player 553 [Nungezer]; *see also* **Bird**
Byrsa Basilica 935
Bysill, ... 158

Caius College *see* **Gonville and Caius College**
Calais, English possession in France 496, 734; *see also* Patrons and Travelling Companies
Callidamus et Callanthia see Fraus Honesta
Callis, Robert, author 861 [*DNB*]
Cam (Granta), river 561, 705–6, 741
Cambridge, town of 360, 399, 705, 819
charters of 399, 797, 1226
high steward of 797
maps of growth of 818, 833–9
population of 349, 707, 818
See also **corporation of Cambridge** *and* **waits, Cambridge**
Cambridge, town of, places and buildings in
bridge 485? 705
castle 646, 705
houses, private 82–3; Beda's 505; William Bird's 329, 334; Claxon's 450, 466; Cochey's 450; John Edmunds', Jr 364–6; William Hassel's 110–11; Francis Hughes' 676; John Mere's 203; *see also* **houses**, private
Market Hill (Place) 407, 412, 496, 521, 660, 705
Regent House 356, 509, 511? 621, 700
shops 309, 409; Allentson's 465; apothecary's (Frisby's) 440; barber's (Halliwell's) 436, 460; Lawson's 435, 443–4, 466; unspecified 478; *see also* **tobacco**
streets and lanes: Bridge Street 485; Green Street 745; Huntingdon Road 727; Jesus Close 505; Jesus Lane 504–5; Market Passage 727; Petty Cury 327, 329, 334, 485, 727; Regent Walk 507, 620, 666; School Streets 841
Tolbooth 308, 407, 571, 681, 764, 780, 873; *see also* **prison and imprisonment**
See also **guild-hall** *and names of specific churches and colleges*
Cambridge town records 742
common day book 581
town register book 148, 176, 210, 223, 227, 249, 253–4, 279
treasurers' books 23–7, 63–71, 76–9, 86–7, 98–9, 103–6, 110–19, 124, 129–31, 143–4, 154–5, 166, 172–3, 184, 192, 206, 212, 216, 222–7, 246, 253, 257–69, 273, 308, 312–15, 319–23, 332, 338, 346, 351, 355, 359, 369–71, 377, 381–5, 392–8, 403–6, 415–17, 421–4, 490, 521, 532, 549–50, 556, 560, 577, 581, 585, 593–7, 602, 609, 619, 625, 629, 635, 651–2, 656, 664, 674, 680, 686, 696–700, 844
Cambridge University 276–7, 641, 778–81
faculties 229, 232, 858–62, 868
precinct 708; one-mile limit 399; five-mile limit 339, 342–3, 349, 553, 572, 645–7, 779, 802
privileges 269–70, 276, 325–6, 646
statutes 409, 708, 731, 781–5
Cambridge University Financial Accounts (CUF) 789–90
Cambridge University Jurisdiction (CUJ) 785–9
Cambridge University Memoranda (CUM) 794–6
Cambridge University records
Black Parchment Book 164

Cambridge University records *(cont)*
Buck's Book 308–10, 315–16
commissary's court book 326–9, 333–5, 403–4, 417, 486, 516, 521, 561–2, 594, 647, 680–1
memorandum of royal visit 503–14
miscellany 230–1
notes concerning royal visit 541–2
Old Proctors' Book 841
orders and monitions 228–9, 271–2, 381, 409–12, 537–8, 585–6, 597–9, 619–21, 636–7, 666–7, 717, 775, 784–5
Peck's Book 357
petition to VC 412; judgment on 668–70
Plague Book 599, 700
reply to town complaint 382
report to parliament on college discipline 681–3
Robinson's Book 235–8
royal injunctions 259–60, 395–7, 645–7
Senior Proctor's Book 202–3
sheets of accounts 529–32
Stokys' Book 232–5
Tabor's Book 501–3, 537–8, 585–6, 620–1
University Audit Book 166, 225–6, 257, 266, 281, 294, 306, 332, 338, 369, 376–7, 394, 402–3, 424, 501, 565–70, 618–19, 680
Utinam 206–7, 249–51, 279
VC's accounts 345–6, 403, 551, 560, 635
VC's court, proceedings of 297–301, 362–7, 378–9, 385–90, 407–9, 487, 491–2, 545, 552–3, 570–2; depositions to 359–62, 424–86, 660
VC's warrants 325–6, 339–40
Cambridge University Statutes (CUS) 781–5
Cambridgeshire 325, 333, 645
Cambyses 704, 778, 823
Camp, goody 678
Campes, Lucarus de 68
Canarvan, Lord *see* **Dormer**
Cancer 775, 892–3, 952, 974
Cancot (Cancote), John, workman 288
Candlemas (Purification Day, 2 February) Christmas lord of Trinity church visits CH 177, 736; visits KC 200
music on day or eve of 46, 52–3, 57–66, 86–8, 99–101, 108, 380, 398, 577, 730
payments to waits on 15, 17, 19–42, 55–78, 81–90, 96, 105, 112, 117, 125, 142, 149, 164, 167, 174, 180, 184–5, 188–9, 195, 201, 205–6, 210, 217, 245–68, 272–83, 287, 293, 305–13, 317–24, 330, 336, 344, 352, 368, 375, 379, 383, 391–3, 397, 401, 405, 413–18, 422, 488, 493, 517, 523–4, 546–7, 554–8, 563, 568, 575–9, 583, 590, 595, 599–606, 616, 623, 627, 631, 648, 653, 657, 662, 671, 675–6, 684–7, 694–7, 739
plays and disguisings on: at CC 578, 582, 751; at KC 49, 63; at TC 169? 183–4, 548
canopy 232
caps 124–5, 146, 162, 170–1, 182, 186, 190, 201, 204, 294, 578, 719, 843
Apollo's 190
cock's head 162
devil's 127
Eunuchus' 220
four-cornered 162, 197
Gnatho's 219
Jew's 162
Leno's 314
Mercury's 170
paste(board) 127, 162, 171
steeple 162
See also **costume, academic**; **costume, articles of**; *and* **hats**
card playing 199, 682–3
Careaway, John, tailor (?) 64
Carey, Sir Robert, keeper of the robes to Prince Charles, later earl of Monmouth 504 [*DNB*]
Carleton, ..., sacristan of KC 189, 1210
– Thomas, pseudonym of Thomas Compton, playwright 930 [*DNB under* Compton]
Carlisle, earl of *see* **Hay**, James
Carnarvon (Canarvan), earl of *see* **Dormer**
Carpenter, William *see* **Hardwick**
carpet *see under* **hangings**

Carr, Robert, earl of Somerset 863–4 [*DNB*]
carriage, of goods 288, 308, 354, 373–4, 497–500, 527, 676
carts and carting 373, 499
Cartwright, William, player 553 [Nungezer]
casts and cast lists 721, 750, 774–5; *see also* Appendix 7
Catchum *see* **Ketcham**
Cater, Richard 1009
ceremonies 708, 729–37
  academic 810–11
  for creation of Charles (later Charles I) as prince of Wales 536
challenges 289, 388–9, 428, 434, 437–8, 448, 454, 644
chamberlain, lord *see* **lord chamberlain**
chancellor, of Cambridge University 356, 778–81
  attends dignitaries: ambassadors 588, 621–2; the king 639; the prince of Wales 667–8
  Christmas lords to be approved by 203, 260
  expenses for receiving, at KC 676
  prohibits players from playing in Cambridge 680
  request to allow players to play refused by VC 290, 625–6, 797
  See also University Index *under* **Cecil**, Robert; **Cecil**, William; **Close**, Nicholas; **Fisher**, John; **Gardiner**, Stephen; **Goldington**, Richard; **Howard**, Henry; **Howard**, Thomas; **Pole**, Reginald; **Rich**, Henry; **Scrope**, Richard; *and* **Villiers**, George
– of Scotland *see* **Seton**, Alexander
Chapel Royal 759, 852
Chapman, ..., joiner, boy of 407
– George, poet and playwright 851–2 [*DNB*]
– Hugh, mayor (1508–9 & 1515–16) 90 [Gray 20, *CBD*]
– John, mayor (1531–2 & 1540–1) 119, 130 [Gray 22, 24; *CBD*]
– John, musician, servant of William Bird 332, 744, 1003
– Robert, mayor (1533–4 & 1542–3) 107, 119, 130, 154
charcoal *see under* **fuel**
Charles I, king of Great Britain 589, 598, 703–4
  entertained at Cambridge 493–5, 500–16, 526, 536–44, 608–10, 630–51, 713, 736–7, 767–8, 775
  letter of, to the university 645–7
  return of, from Spain, celebrated 590, 662, 675
  See also under **Accession Day** *and* Patrons and Travelling Companies *under* **King**
Charles II, king of Great Britain, entertained at Cambridge 699–701, 703, 714, 737, 775; *see also* Patrons and Travelling Companies *under* **Prince**
Charles Lewis, count palatine and elector 701
  entertained at Cambridge 660–1, 666–8, 675, 737, 1237, 1251
  See also Patrons and Travelling Companies *under* **Prince Elector**
Chase, Jeremy, mayor (1600–1 & 1607–8) 403
Chasteauneuf, ..., marquis de, French ambassador 616–17, 620–3
Chatterton, Alexander, chapel musician 1003
The Cheater's Holiday *see* ***The Drinking Academy***
Chesterton, Camb 1223
  bear-baiting at, suppressed by university 294–305, 723, 779
  dancer fetched from 257
  football at 1222
  outing of students of SJ to 561, 741
  plays at: performed in defiance of university 325–6, 984; suppressed 339–43, 349, 723–7, 779, 810
chests 108, 123–4, 127, 148, 151–2, 154, 159, 161–2, 167, 169, 171–2, 180, 198, 214, 218, 220–2, 497, 500, 719, 842–3
Chettle, Henry, playwright 852 [*DNB*]
Chichester, Sussex 868
Childermas *see* **Holy Innocents' Day**

children, hurt by lion 665
choirs and choristers
at KC 81, 166, 376, 779
at TC 376, 779
children of Chapel Royal 759
master of 376
singing-men 274, 581
See also musicians, chapel *under* **musicians**
Christ Church, Oxford 775, 857, 861
Christmas (day and tide)
as beginning of accounting year 771, 775–6
festivities: at KC 157; at QU 683; at SJ 561; at TC 165–6, 187
music on day or eve of 35, 63, 730, 822
payments to waits and minstrels at 3–13, 19–21, 32–47, 50–62, 71, 165, 174, 202–8, 223, 280, 283–4
plays or shows at 715: at CC 516, 578, 751; at CH 117, 148, 251; at CL 648? at JE 245, 280, 287, 372; at KC 50, 58, 64, 68, 72–4, 80–4, 90, 110–12, 125, 131, 142, 156, 193, 712, 756, 845; at KH 60? 62? 67; at QU 174–5, 205, 714; at SJ 116, 129, 287–8, 572, 712, 769; at TC 165–6, 186–8, 191–2, 198, 202, 209, 215, 373, 844; before Elizabeth I, proposed 346
riot at CC at 582–3
students forbidden to go guising at 619
trumpeters at: at CC 330, 368; at CL 370; at JE 653; at KC 283, 373, 391; at QU 284, 331, 595, 627, 672
Christmas lords, college 729, 731, 811
at CH 117, 146, 199, 201, 204
at CC (dean?) 582, 731, 1205
at KC (king) 146, 150, 157, 200
at SJ 143, 152, 159–60, 165, 202, 206, 214, 220, 321, 769; election and duties of 132–3; fellows petition for abolition of 321
at TC (emperor) 150, 155, 157, 183, 186–7, 190–1, 200, 202
prohibited by university 164, 619?
to be approved by VC and heads of colleges 203, 260, 779
Christmas lords and ladies, parish 709, 731, 736
at Holy Trinity, gatherings of 82–3; visits CH 177, 204?
at St Andrew's 178
at St Edward's 108
A Christmas Messe 893, 900
Christ's College, Cambridge (originally God's House) 509, 706, 708, 748–9
Christmas observances at 117, 148, 731, 736
fool's day at, supposed 988–9
hall of 113, 173, 223, 509, 715
music at 740, 742
plays at or by students of 104–8, 113, 117, 133–44, 148, 167, 173, 177–8, 184–8, 711–15, 721, 742, 964–71, 990; *see also* **plays, college**
saltings at 997–1001
show at 192; *see also* **shows**
See also under **waits, Cambridge, gifts and payments to**
Christ's College, records of
accounts 104–20, 124, 128, 142–4, 148–9, 155, 164–7, 173, 177–8, 184–8, 192–4, 201–13, 245, 251, 260–66, 272, 277–81, 286, 305–6, 313, 317–22, 329, 336, 343, 349–51, 357, 367–75, 379, 383, 390–2, 397–400, 404, 413–21, 487, 492, 516, 521, 545, 553–6, 562–3, 567, 574–7, 582, 589, 594, 599–605, 615, 623–9, 647, 652, 656–60, 670, 674, 683, 816
audits 223
Christus Triumphans 221, 969, 979
church vestments (used or reused as costumes) 123, 189, 756
albs 144, 153–4, 181
chalice palls 181
chasubles (vestments) 152–3
copes 123, 127, 152–4, 180–1, 232–3, 842
dalmatic (deacon's coat) 123
high mass sets (suits) 152–3
maniples (fanons) 153
mitres 123–4, 162, 220, 843

church vestments *(cont)*
stoles 123, 126–8, 153, 158–61, 171, 219, 842
tunicles 152–3, 181, 189
churches 660, 734–6, 798, 1036–7
made like theatres 845
See also individual churches
La Cintia 905
Cioli, Andrea, Florentine secretary of state 639, 667
Circumcision *see* **New Year's Day**
Clare College, Cambridge (originally University Hall) 361, 491, 750–1
acting chamber in 530, 750
Christmas observances at 174, 179
plays at or by students of 377, 714–15, 721, 973–5
See also **plays, college** *and* **waits, Cambridge, gifts and payments to**
Clare College, records of
accounts 164–7, 174, 185, 189, 193–5, 201–4, 266, 272–3, 277, 280–2, 286, 293, 305–6, 310–13, 317–22, 330, 336, 343, 350–1, 367–75, 379, 383, 390–3, 397–400, 404, 413–18, 492, 522, 557, 574–7, 582, 589–90, 594, 599–605, 615, 629–30, 648, 652, 661, 670, 675
Clare Hall (modern) 750
Clarke (Clark, Clerke), ..., constable 491
– George, victualler 571
– John, wait 176, 739, 1208, 1213; daughter of 200
– Robert (?) poet 683, 1253 [*DNB*]
Clawse (Clawes, Cloysse), Bartholomew, showman 647, 1250
Claxton (Claxon), Randall, launderer of TC 450, 466
Cleopatre captive 1212
clergy 706
as actors 541, 682
forbidden to attend public shows 3–4, 856, 875
mocked in a play 682
Clerke *see* **Clarke**
clerks, parish, as money gatherers 12, 20? 60? 62? 78?
cloaks 124, 126–7, 146, 160–1, 170, 180, 196–7, 201, 294, 842–3, 879, 988
Gnatho's 219
Grumio's 679
Harente's 220
Lord Fielding's 679, 685
Mardocheus' 218
parasite's 843
Ryley's 679
Spanish 147, 219
closet (for Elizabeth I to watch play) 233
cloth *see under* **hangings** *and* **materials for costumes and plays**
clothing *see* **costume, articles of** *and* **dress, articles of**
Cloysse *see* **Clawse**
Club Law 377–8, 709, 713, 750, 860, 894, 932, 974, 1232
Clytophon 753, 886, 894–5, 917
coaches (vehicles) 541, 640, 700–1, 878
coaches, drama 535
coachman 678; *see also* **royal household, members of**
coal *see under* **fuel**
coats 97, 102, 122–4, 126–7, 146, 160–1, 169–70, 181–2, 189–91, 196–7, 201–2, 208, 219–20, 673, 679, 685, 842–3
angel's 190
Apollo's 190
boy's 146
deacon's 123
death's 146, 161, 197, 220
devils' 127, 146, 161, 220
Euclio's 219
Eunuchus' 220
feathered 126–7, 160–1, 196
fool's 127, 148, 161, 170, 173, 197
fury's 172
Gnatho's 219
Hanno Poenus' 127, 190
Harente's 220
image's 843
Job's 220

coats *(cont)*
Leno's 170, 219–20
long (side) 196, 219–20
men's 147, 186, 190, 219, 843
Mercury's 186
Miles' 219, 843
of clouds 196
of scallop shells 219
painted 196, 219
parasite's 223, 288
Phedria's 843
piper's 127
Rusticus' 127
servants' 126, 160, 219
shepherd's 527
shipman's 124, 126, 160
soldiers' 843
sword bearer's 219
Theano's (error for Thraso's?) 186
Thraso's 182, 190
Thraso's servant's 843
women's 197, 220
See also **arms and armour; gowns;** *and* **stage keepers, costumes of**
Cobb, Richard, constable of Chesterton 325, 339–40, 1224–5
Cobham, Lord *see* **Brooke**, William
Cochey, Cochy *see* **Cutchey**
cockfights 402–3, 660
scholars forbidden to watch 259, 381, 723
coffers *see* **chests**
Colchester Castle, library of 806
Cole, Francis, pseudonym of Abraham Cowley 884, 995
– Henry, chapel musician 1003
– Richard, carpenter, journeyman of Peare 408–9
Colebrande, Edward, player 553 [Nungezer]
Coll, Richard, shoemaker 83
collectors *see* **gatherers**
college feasts 729–30
at QU 628
at TC 253
end of term feast at CC 260
founder's feast at KC 380
See also **Christmas; Corpus Christi Day; St Catharine's Day; St John before the Latin Gate; St John the Evangelist's Day; St Margaret's Day;** *and* **St Peter ad vincula**
colleges, Cambridge 242, 247, 271, 354, 505, 620, 706–7, 717
halls of 409, 715, 720, 729, 876, 878
See also names of specific colleges
Colunna, Don Carlos de, Spanish ambassador 583, 587–8
comedians 852, 859, 874
comedies, college 230–2, 242–3, 703–4, 853–4, 860, 964–76; supposed 988
at Audley End before Elizabeth I 281, 810
at Newmarket before James I 598, 810; satirized 878–80
at Royston before James I 552, 810
satirized 878–80
audit 519–20, 548
by CH 522, 749
by CL 377–8, 491, 529–32, 551, 566
by CC 179, 201, 278, 282, 305, 516
by EM 753–4
by GC 267, 546
by JE 280, 583
by KC 230, 236–7, 344, 352, 358, 367–8, 372, 405, 523, 539, 853
by KH 84, 711
by PH 263–4
by QU 93–5, 122, 125, 129, 142–3, 144–7, 150–2, 164–5, 168, 181–2, 186, 205, 214, 217–18, 225, 245, 265, 268, 287, 337, 351, 356–7, 607, 630–51, 655, 661? 678–9, 682, 810, 881–3
by SJ 109, 114–15, 120–2, 132–3, 307, 311, 321, 371, 401, 534–5, 540–4, 573–4, 712–13, 715, 770
by TC 187, 192, 200, 209, 211, 225, 311, 325, 331, 355, 373–4, 417, 489–90, 497–501, 507, 514–15, 519–20, 526–8, 538–41, 548, 576, 586–9, 609–10, 615–26, 630–51, 666–8, 693, 698–9, 701, 713–14, 774–5, 810, 847–9, 854, 860,

comedies, college *(cont)*
881–5; riot at 425–86; abolished under Commonwealth 844
Greek 111, 115, 118, 155
Latin 538, 572, 668, 711, 713, 729, 755, 759, 855–6, 858–9, 862
propriety of scholars' playing in 247
students' behaviour at, university decrees on 409–12, 502–3, 537–8, 585–6, 597–8, 620–1, 636–7, 666–7
See also **royal visits and performances** *and titles of specific plays*
comedies, professional *see* **plays, professional**
commencement 1037
at Oxford 335, 665, 741
bachelors' (Lent Acts) 354–5, 409, 438–9, 496, 572, 715
ceremonies in presence of royalty: Prince Charles and Frederick V 507–11, 515–16; Charles Lewis 666–8
exercises: in arts (philosophy) 244, 515, 667, 858; in divinity 515; *see also* **disputations**
honorary MA conferred on Prince Charles 503, 509–11, 515; on French ambassador 621
masters' (great) 291, 507–8, 779, 881–2; dinner for 372
payments to musicians and entertainers at 217, 224, 274, 343, 368, 370, 384, 402, 524–5, 547, 569, 575–6, 584, 602, 606, 627–8, 654, 683, 695, 730, 732
praelector (father), role of 508, 578
seating for 507–8
tobacco forbidden during 409
tripos, role of 572
commissary, university 561–2, 594, 681, 780
Compton, William, Lord Compton, later earl of Northampton, father of Spencer Compton (*see* University Index) 355
The Conceited Pedlar 890–1, 895, 975
conducts 58
Confessor 936
congregation, university *see* **commencement**
conjurors 124, 710
constables, resist university's jurisdiction over plays and shows at Chesterton 297–305, 325–9, 339–43; at Howes Green 491; ordered to cooperate 395–6, 645–6
Conway, Edward, Viscount Conway, secretary of state 598, 857, 862
Cooke, George, victualler 571
– William, chandler (?) 187–8, 191
– widow, tenant of Michael Palmer 745
Corbet (Corbett), ..., glazier 546
– Richard, bishop of Oxford and later of Norwich, poet 541, 861, 866–7 [*DNB*]
Cornelianum Dolium 939
Cornell, Wysse, townsman 83
Coronation Day
of Elizabeth I (15 January), music on, at KC 324, 352
of James I (25 July), music on, at SJ 423
of Charles I? (2 February), trumpeting on, at QU 628
corporation of Cambridge 797
'abused' by Mayor French 533
entertainment for 47, 115, 619, 711
feasting of 338; at Twelfthtide 263
presented to Prince Charles and Frederick V 505
satirized in a play at CL 377–8, 382
See also **burgesses**; **Cambridge town records**; *and* **townsmen**
Corpus Christi College, Cambridge (Benet College) 201, 706–7, 733, 751–3
Christmas observances at 41–4, 51, 731, 736
music at 729–30, 740
plays at or by students of 115–16, 201, 712, 714, 966–8, 972–5; to be approved by president before performance 578; *see also* **plays, college**
stage at 994
See also **waits, Cambridge, gifts and payments to**

Corpus Christi College, records of
accounts 10, 16–17, 38–44, 51–9
audits 167, 179, 201–4, 210, 216, 245–60, 273–4, 278–82, 287, 293, 305–6, 310–12, 317, 322, 330, 336, 343, 350–2, 368–75, 379, 383, 390–3, 397–400, 404, 413–18, 422, 487, 492, 516–17, 522, 546, 553, 557, 563, 567, 574, 578, 582, 590, 594, 599–605, 615, 623–6, 630, 648, 652, 657, 661, 670, 675, 683–7, 694–7
chapter book 563, 567, 578, 582–3
Liber Communarum 87–120, 125–31, 149, 185, 189, 193–5, 201–4
Corpus Christi Day (Thursday after Trinity Sunday)
as feast day of CC 16, 57, 730, 733, 1198
payments to waits on 4, 57
plays on 1197
vizards used on 5
Corpus Christi Guild 5, 723, 751
procession of 5, 107? 733
costume 61–4, 99, 107, 112–13, 117–25, 130, 144–62, 167–9, 172, 177–90, 196–8, 214, 218, 355, 500, 523, 534, 679, 688, 695, 711, 719, 748, 750, 756, 766, 770, 774, 842–3, 853, 859
for college players 97, 107–8, 117, 127, 144–6, 148, 153–5, 163, 165, 172–3, 180, 182, 189–90, 196, 198, 204, 208
for minstrels 63, 65
for players 61
women's 97, 170, 179, 190, 197, 204, 220, 543–4, 668, 719, 721
See also **dress, articles of; materials for costumes and plays**
costume, academic
caps 504, 510, 620; round 467, 473–4; square 467
gowns 309, 360–1, 435, 445–8, 454, 462–7, 472–7, 481, 504, 508
habits 227–8, 232, 378, 447, 504, 509, 510, 620
hoods 227–8, 447, 454, 504–8, 620
costume, articles of
bands 536
beards, false 127–8, 151–2, 162, 171, 207, 220, 226, 314, 719, 843, 859, 988
bells 225–6, 879, 1026
bodices, nether 160
bolsters 127, 196 (on shoulders)
bongrace 843
boots 501, 673; *see also* buskins
breast, fury's 172
breeches 197, 219; *see also* slops
buskins 501
capes 160, 169, 181, 196, 219
cassocks 169, 182, 190; woman's 181, 186
cauls 107, 127, 160, 171–2, 181, 843
chain (?) (carol) 220
coifs 146–7, 170, 182, 201
collars 124, 152, 160–1, 182
copotains 162? 171–2, 294
crowns 127–8, 161–2, 171–2, 190–1, 220, 719
cuffs 536
doublets 124, 126, 181, 536, 685, 842; death's 161; *see also* jackets and jerkins
farthingales 181
frocks 169, 182, 186, 190
fronters 842
frontlets 153–4, 171
garters 534, 536, 673, 685; for knights of the Garter 160
girdle 294
hair, false 197; *see also* beards
heads 162, 171, 314, 843; death's 161; Mercury's 162
headgear 128, 202 *see* cauls, coifs, copotains, *and* nightcaps
headpiece 182
hoods 126, 161, 204; Apollo's 190; fool's 170, 197; French 160, 182, 186, 843
horns (for devils) 161
jackets and jerkins 123–4, 160–1, 170, 181, 191, 196–8, 220, 294, 719; Miles' 126; with stars 126, 197; *see also* doublets
kirtles 161, 182, 186, 190, 202; Paupertas' 127
mantles, Phoebus' 672–3, 685 (robes)
masks 158, 162 (black), 171 (gold), 731;

costume, articles of *(cont)*
death's 147; devil's 147; Jupiter's (gold) 127, 162; *see also* vizards
nightcaps 162, 171, 183
nun's habit 673
overbody, woman's 170
pantofles 849
piccadill 673
points 294, 678
roll (of hair) 197
ruff 879
sleeves 123, 126–7, 146, 160–1, 171, 181–2, 186, 190; half 196, 219; hanging 201; women's 170–1, 220, 843
slops 124, 126–7, 146, 161, 170, 181, 842–3; Miles' 843; shipmen's 160, 219; *see also* breeches
socks 197, 857; *see also* stockings
star, gold, for Mercury's head 162
stockings 534, 536; *see also* socks
townsmen's clothes 377
vizards 5, 171, 673, 723, 843, 859, 988
wings, angels' 190
See also **arms and armour**; **caps**; **church vestments**; **cloaks**; **coats**; **gowns**; **hats**; **hose**; **rods, staffs, and wands**; **shoes**; **suits**; **trimming for costumes**; *and* **wigs**
council, town or common *see* **corporation of Cambridge**
The Country Court 764, 859, 936
courtiers, at royal visits to Cambridge 234, 504–8, 539, 542, 620, 638, 666, 859, 864
satirized 869–72
courts of law 458
commissary's 780–1
consistory 379, 492
King's Bench 542, 873
piepowder 781
VC's 780–1
Coventry, Thomas, Lord Coventry of Aylesborough, keeper of the great seal 643, 645 [*DNB*]
Coventry, Warw 527; lottery at 732
Cox, Sir Richard 498
Crackyngthorpe (Crakthrope), John, mayor (1506–7) 82 [*CBD*]
Cranborne, Viscount *see* University Index *under* **Cecil**, Robert
Craner (or Craver), ..., minstrel 12
Cranmer, Thomas, archbishop of Canterbury 982 [DNB]
Crawford *see* **Crowfoote**
cressets *see under* **lights and lighting**
Croffoot, Crofoote *see* **Crowfoote**
Croft, James, controller of the royal household 1219 [*DNB*]
Cromell, Sir Henry 235
Cropley, Edward, mayor (1612–13 & 1638–9) 505, 660, 680, 1251
Crowfoote (Crawford, Croffoot, Crofoote, Crowfoot), Alice 1230
– Thomas, host of the White Horse [1600], father of John (*see* University Index) 1229–30
De Crumena Perdita 191, 929, 967
Crumenaria 248, 929, 971, 1212
crutches 678
Cryswell (Karsewell), Harry, townsman 82–3
Curculio 216, 969
Curryer, ..., tailor 102, 104
cushions 233, 508, 511
Cutchey (Cochey, Cochy, Cutchie), John, carriers, father and son (?) 352, 450, 500, 571
The Cutter of Coleman Street 899
cymbalists 36

Daintrey, Thomas, constable of Chesterton 325
La Dalida 921
Daltun, ..., musician (?) 72, 738, 1004, 1201
damages, award of 361, 387, 390, 409, 411
Danby, earl of *see* **Danvers**
dancers and dancing 27, 660, 735
rustic 236
prinkum-prankum 879, 882, 1026
dancers, parish 709–10, 734–5, 764
girls as 20–1? 24? 25, 30, 33

dancers, parish *(cont)*
of All Saints' 17–20, 22, 734
of Great St Mary's 3, 7–8, 15–16, 18–23, 25–7, 37, 40, 43–4, 51, 57, 59, 1197
of Little St Mary's 18? 20–1, 24–5, 28, 30, 33, 46, 54
of St Mary's Hostel (?) 47, 735
See also **youths**
dancers, professional 257, 530; *see also* **morris dancers**
dancing schools 740, 811, 1004, 1006
forbidden to scholars 259
Daniel (Daniell, Daniels), Samuel, poet 533, 853 [*DNB*]
– 'Long' John, servant of Richard Brackyn 298–9, 302
– William, king's player 671, 1252 [Nungezer]
Dant, William, manservant 297–9
Danvers, Henry, earl of Danby, privy councillor 643
Darley, Robert, townsman 83
Dawson, Richard, town treasurer (?) 83, 89 [*CBD*]
Day, Aquila, officer of the removing wardrobe 609
Decker *see* **Dekker**, Thomas
decorations and decorative motifs
apostles, spoons with 175
birds 123, 152, 181; gold 123, 169; spitted 160
butterflies 153
castles, gold 169
checkerwork 113, 146, 160–1
clouds 126, 161, 196
cock's head 162
crosses 80, 123, 127, 153, 160, 170, 219, 843; gold 153, 169; St Andrew's 219, 843
dragons 162; *see also under* **properties**
embroidery 123, 169, 220
enamel work 80
feathers 127 (peacock), 161, 196–7; *see also under* **materials for costumes and plays**
fleur-de-lis 126 146, 154, 160, 196, 314
flowers 152–3, 181, 218 (gold), 219
imagery 153
letters 127; gold 123, 160, 843
lions, gold 146, 153–4, 169; spoons with 175
needlework 123
parrots (popinjays) 153–4
pearls 80, 124; lames (lambs?) of 153; stones of 153
pins 184, 190, 842
plaiting 160
plate 175
popinjays *see* parrots
portcullis, gold 123, 162
pouncing 126, 160–1, 196–7
ribbons 219, 673
roses 80, 146, 153, 181, 536, 685
scallop shells 219
serpents, for caduceus 172
shields 169; *see also under* **arms and armour**
spread eagle 172
stars, 80, 126, 197; gold 160, 162, 170, 196
stones, precious 80, 153, 160, 220; *see also* pearls
Defoe, Daniel, author 706
degrees, university 244, 586, 748, 767, 780, 858
deferment or withholding of 408–12, 455–6, 780, 841
Dekker (Decker), Thomas, playwright 851 [*DNB*]
deportment, of players 244, 377
Derby, earl of *see* Patrons and Travelling Companies
Derby, Derb 734, 798; *see also* Patrons and Travelling Companies
desk, for spectators at commencement 508
Destruction of Jerusalem *see* ***Solymitana Clades***
dialogues 109, 128, 132–3, 185–6, 193, 245, 712, 964–5, 967, 970
Greek 114, 712
diaries
of John Mere 107, 198–200
of Baron Waldstein 850

diaries *(cont)*
of William Whiteway 808
See also University Index *under* **D'Ewes, Simonds**
dicing 571
forbidden to scholars by PH statutes 3; by the crown 259; by GC statutes 267
Dick Harvey in a Frensie *see* ***Duns Furens***
Dido 230–1, 235, 237, 239, 244, 713, 721, 929, 970
dignitaries, entertainment of 602–4, 685? *See also* **ambassadors** *and* **royal visits and performances**
dinners 231, 235, 641
at royal visits 508–11, 588–9, 700
for bachelors' commencement on Ash Wednesday 433, 438
for bachelors and fellow commoners at SJ on 6 May 561, 588–9
for boy-bishop's father at KC 100
for dignitaries (?) 685
for entertainers 8, 14–22, 26–41, 45–73, 85–6, 90, 99–101, 108
with or before plays 356, 700
dirge 200
disguisings 36–9, 47–9, 63–4, 68, 711, 719, 756, 963, 1201
disorder *see* **riots and rioting**
disputations
before Elizabeth I 229–33, 242–4; Prince Charles and Frederick V 501–3, 508–9, 515, 867; James I 537–45, 585–8; Charles Lewis 667; French ambassador 621–2
plays forbidden during 626
questions for 232, 508, 515; scandalous questions, undergraduate disciplined for proposing 308–9
students' conduct at, regulated 586; satirized 732–3, 849, 869–70
Divall (Divell, Dyvall), **Griffin** (Griffits, Gryffin, Gryffits) 428, 434, 437, 448, 479, 1032
divines *see* **theologians**
divinity, students of, as actors 748, 781, 859, 873, 875, 879
doctors (academic) 508, 620, 642, 666–7
carry canopy over Elizabeth I 232
see play at SJ 318
supper for, at time of plays at KC 352, 354
See also **physician**
Dody, John 453
dogfights, members of GC forbidden to frequent 267
dogs, in plays 180, 264, 719, 756
Doncaster, Yorks, waits of *see* Patrons and Travelling Companies
Donne, John, poet, dean of St Paul's 1244, 1247
Dore, Michael, servant of Frohogg the tailor 407
Dormer, Charles, earl of Carnarvon (Canarvan) 857, 1258
Dorrell, Edward, carpenter (?) 222
Dounton, Thomas, player 553, 1243
Douse *see* **Dowse**
Dover, Kent 644
Downam, ..., stable keeper (?) 225
Dowse (Douse, Dowsce, Dowsey), John, the elder, carpenter, father of John the younger and William 121, 144, 150, 156, 175, 181, 186
– John, the younger, carpenter 150, 156, 175, 181, 186
– William, carpenter 156, 175, 181, 186, 213, 261
Dowsing, ..., carpenter 499–500
Drake, Francis, surety for constable Clarke 491
Drayton, Michael, poet and playwright 851 [*DNB*]
dress, articles of 534
bands 366
breeches 378
cloaks 446, 454, 510
feathers 534
garters 534
gloves 498, 534
gowns 366
hats 425, 435, 443, 448, 485, 534
pearls 367

dress, articles of *(cont)*
rings 367
stockings 534
See also **costume, academic** *and* **costume, articles of**
dressers and dressing 155, 262, 490, 679
The Drinking Academy 939–40
Drommond, David, satirized in *Ignoramus* 540
drummers 191, 224, 696, 729
drums 159, 172, 199–200, 220, 619, 683
heading or mending of 157, 191, 195, 206, 215, 258, 274, 305
parchment for 255
sticks 157, 161, 171–2
drunkenness 409–10, 599
Dudley, John, earl of Warwick *see* Patrons and Travelling Companies *under* **Warwick**
Duke, John, player, of London 403–4, 725, 986, 1203, 1213, 1233 [Nungezer]
Duns Furens. Dick Harvey in a Frensie 764–5, 850, 886, 930, 973
Durdon (Durden), ..., hardwareman 498, 500
Dutton, John or Laurence, player, of the queen's men 340, 1225
Dyccon of Bedlam *see* ***Gammer Gurton's Needle***
Dyvall *see* **Divall**

East, ..., servant of bishop of Ely 417
Eccles, John 3
'The Echo,' poem 884
Edes, Richard, dean of Christ Church, playwright 851 [*DNB*]
Edinburgh, Scotland, public celebrations for capture of 131, 733
Edmund, tailor 167, 173
Edmunds (Edmondes), Brigit, wife of John the younger 363–7, 1229
– John the elder, mayor (1586–7 & 1605–6), father of John the younger 254, 1228–9
See also University Index
Edward III, king of England, letters patent of 1233
Edward VI, king of England 135, 756, 1211; *see also* Patrons and Travelling Companies *under* **King**
Edwards, Richard, playwright 852
Egerton, Sir Thomas, Baron Ellesmere and Viscount Brackley, lord chancellor 424, 863 [*DNB*]
Eirene *see* ***Peace***
Elarye, ..., errand boy (?) 405
elephant, showing of 594, 727, 780
Elizabeth I, queen of England 106, 703–4, 982
entertained at Cambridge or by Cambridge students 224–5, 227–44, 345–7, 712–13, 715–17, 719, 721–2, 740, 756, 778–9, 810, 1216–17, 1219–20, 1226, 1257
present to 281
See also **Accession Day** *and* Patrons and Travelling Companies *under* **Queen**
Elizabeth, queen of Bohemia 125
childbirth of, celebrated 517, 520
marriage of 493, 1237–8
players of 725, 1248
See also Patrons and Travelling Companies *under* **Queen of Bohemia**
Ellis, John, elephant keeper 594
Ely, bishop of 235, 417, 780
Ely, Camb 274, 730
Ely diocesan records 812
Emmanuel College, Cambridge 753–4; *see also* **waits, Cambridge, gifts and payments to**
Emmanuel College, records of
bursar's accounts 370–2, 393, 397–400, 405, 413–18, 422, 487, 493, 517, 522, 546, 553, 557, 567, 575, 615–16, 623–7, 630, 648, 653, 661, 675, 684, 694
steward's book 631, 661
entertainers 7–8, 107
members of PH forbidden to attend public performances by 3
See also **waits, Cambridge** *and* Patrons and Travelling Companies

entertainers, payments to 706, 710
by CC 43, 53–6, 751
by KC 46, 52–3
by KH 4–38, 47, 60–2, 76, 79, 81, 85, 87
by PH 13–20, 40–6, 51–6, 67, 70, 75–9, 88–92, 96–107, 114–20, 128, 168, 174
by QU 90
by town of Cambridge 24, 65, 69–71, 74–9
entertainments, popular 779
prohibited within five-mile limit 724–5
epilogue 534, 775, 884–5, 995
Epiphany *see* **Twelfth Day** *and* **Twelfth Night**
Erasmus, Desiderius, humanist author, play translated by (?) 208, 1214
Erliche, John, hatter (?) wife of 81 [*CBD*]
Erofilomachia 907
Erskine, Alexander, Lord Fentoun (Fenton) *see* Patrons and Travelling Companies *under* **Fentoun**
Essex, earl of *see* University Index *under* **Cromwell**, Thomas; **Devereux**, Robert; *and* **Parr**, William; *and* Patrons and Travelling Companies *under* **Cromwell**, **Essex**, *and* **Northampton**
Essex, county of 328
Estienne, Charles, French playwright, play by 906
Eton College 755, 822, 1201
Eunuchus 151, 965, 967, 970
Euribates 754, 895–6, 975, 1242
Euripides (Euripedes), Greek playwright 119, 756, 852
plays by 176? 180, 208? 211? 225? 703, 756, 846, 851, 966, 968, 1214, 1216
Evan (Ewyn), William, cook of CC 17, 1198
Evans, ..., workman 499–500
Evers, Lord *see* Patrons and Travelling Companies *under* **Eure**
examination 289
excommunication 823, 841
Exeter, duke or earl of *see* Patrons and Travelling Companies
Exeter, Devon 862
expulsion, from university 147, 407–8, 411, 451, 469, 851
Eydlyn, Jeremy 1009
Ezechias 230–1, 235, 237, 239–41, 712–13, 970, 979

faggots *see under* **fuel**
fairs 267, 277, 547, 561
lord of the fair 562
Midsummer 290, 329, 406, 987–8, 1037
music at 733–4
See also **Reach Fair** *and* **Sturbridge Fair**
Fardell, John, carpenter 526, 571
Farrinton, Richard, merchant, of London 412
Fastingham *see* **Shrovetide**
fasts and fasting 587, 638, 667
disparaged in play 135
Fathers, Everard, tailor (?) 678
Fatum 367, 930, 973
Fatum Vortigerni 930
Faune, John, mayor (1547–8) 137, 173 [*CBD*]
feasts and feasting 3, 106, 203, 263, 439, 509, 587, 598, 621, 640, 667; *see also* **dinners** *and* Appendix 18
feats, prohibited 399–400
Il Fedele 926
fellow commoners 502–4, 508, 537–8, 586, 636, 666, 707
as actors 855
as rioters at plays 360
obliged to take part in plays at QU 147
outing of, from SJ on 6 May 561, 741
fellows, college, as actors 244, 721–2, 778
as playwrights 286
as spectators: at KC 45, 55, 58
fellows of QU bowl on Sundays 683
junior and senior fellows at TC differ about playing *Loiola* 587, 775
senior fellows at TC agree to rescind statute requiring plays 844
yearly payment by, to waits at CC 567
fencing schools, students forbidden to frequent 259
Fenner (Fennor), William, poet 866

The Fens 705–6
Fenton, Lord *see* Patrons and Travelling Companies *under* **Fentoun**
Ferrers (Ferris), Edward, playwright 851 [DNB]
festivals 715, 741
parochial 107, 812–13; at All Saints' 8, 15? 17–22, 734; at Great St Mary's 4–27, 40–4, 51, 734–5; at Little St Mary's 18–33, 46, 54, 734–5, 764
See also Appendix 18
Feuster *see* **Foyster**
fiddlers 654, 688, 857
Fidus Pastor 853; *see also* ***Pastor Fidus***
Filli di Sciro 922
fines, bail, and bonds 780
for not performing comedies: at SJ 133; at QU 205; at GC 267
of entertainers for playing in or about Cambridge 363, 396, 403–4, 571–2, 645–6
of students for attending public spectacles 259, 271; at GC 267; for riotous behaviour at plays 361, 385–90, 407–9, 411–12, 491; for using tobacco 409–10
Finet, Sir John, king's master of ceremonies 1248, 1252 [*DNB*]
fires (for heat) 530; *see also* **fuel**
Fitzroy, Henry, duke of Richmond *see* Patrons and Travelling Companies
Flanders, regent of *see* **Philip II**
Fletcher, Giles, poet 1229
– John, manservant, of Ware 365–7
Flower, John 638, 640
flying apparatus *see* **stage machinery**
food and drink 61, 75, 116, 226, 287, 305, 349, 354, 409–10, 531, 612, 634
for royal visit 534
for scene painters 531
for wait's apprentices 612–13
for performers 27, 31, 47, 142–3, 672, 698, 721
See also **breakfasts; dinners; meals;** *and* **suppers**
food and drink, kinds of
bread 7, 516, 535, 734; diet 489
butter 192
cakes 150
cheese 166, 210
desserts and sweets: cates 157, 213; comfits 67; junkets 114–15; suckets 150; wafers 166
drink: ale 157, 166; aqua vitae 185; beer 6–7, 73, 145, 466, 516, 535, 617, 734, 781; double 210, 226; sack 498; wine 44, 47, 49, 53, 55, 65, 67–70, 74, 90–1, 103–4, 146, 150, 155, 166, 169, 177, 210, 263, 354, 366, 374, 489, 498, 505? 511, 540, 568, 609, 654, 679; burnt 489, 633, 679; Rhine 493, 509
fish 533
fruit: apples 146, 177; strawberries 80
marmalade 150
meat 167, 202, 206, 222, 225, 321, 323, 612; cold 679; carpenters' 499; mutton 165, 169, 192, 194, 209, 273, 281, 307, 312; veal 192; venison 68–9
pies 498, 679
puddings 165–6
sugar 166, 493
fools *see under* **play characters**
fool's day (supposed) 988–9
football 811, 1222
Fordam (Fordham), William 450, 456–7, 466, 476, 485, 1032
Forester (Forister), James, servant of SJ 255, 720
– Robert 407
forms *see* benches *under* **theatres**
Forrest, John, workman 261
Fortunia *see* ***Susenbrotus***
Foxe, John, martyrologist and playwright, play by 703, 969, 979 [*DNB*]
Foxton, Edward 328–9, 334
Foyster (Feuster), George, smith, mayor (1523–4) 83 [CBD]
France 119–20; *see also* Patrons and Travelling Companies
Francis, head porter of SJ 444, 456, 459–60, 467, 469, 475–6, 480, 482, 485, 1032, 1235

Franke (Francke), Christopher, tailor, mayor (1539 & 1551) 106, 124, 129–30 [*CBD*]
Fraus Honesta 621–2, 721, 775, 896, 935, 955–6, 975–6, 1248, 1258
Frederick V, count palatine and king of Bohemia 492–5, 500–16, 713, 1237
attendants of 511–14
players of 725; *see also* Patrons and Travelling Companies *under* **Palsgrave**
Frederick Henry, son of Frederick V 517
Freeman, ..., servant of Paul Thompson, fellow of TC (*see* University Index) 446, 451, 470, 1032
Freisbeen, Freisbien, Freisbyen *see* **Frysby**
French, George, servant of goodman Alinson 465, 484
– Thomas, fishmonger, mayor (1608–11 & 1614–15), deputy mayor (1620–1) 424, 533, 577
Fresbey, Fresby, Frisbien *see* **Frysby**
Frohogg, ..., tailor 407
Frost (Froste), John, carpenter 149, 151, 156–7, 182
Frysby (Freisbeen, Freisbien, Freisbyen, Fresbey, Fresby, Frisbien, Frysbye), Anne, tobacconist, wife of John 425, 430, 432, 440, 458, 469, 478
– John, apothecary and tobacconist 430, 432, 440, 458, 469–70
Fucus Histriomastix 714, 720, 812, 878–80, 882? 897, 906, 956–7, 975, 1246
fuel
charcoal 374
coal 117, 151, 178, 184, 313, 489, 497, 519, 530; pit coal 527, 548; sea coal 497, 530
faggots 117, 535
pitch 163
wood 142–3, 157, 214, 374?
Fulbourn, Camb, players of 711; *see also* Patrons and Travelling Companies
Fulgens and Lucres 756
funeral, of Prince Henry, music at 497
furniture *see under* **theatres**

Gager, William, playwright 852 [*DNB*]
galleries *see under* **theatres**
game-players 114
games 811
students forbidden to frequent, by GC 267; by PH 3–4, 764; by SJ 101, 132; by university 357, 381, 1228
suppressed by university 269–72, 276–7, 291–3, 297, 342, 349, 395–7, 570–3, 645–7, 709, 723, 727, 779
Gamlin, ..., watchman 526
Gamlingay, Camb, players of 711; *see also* Patrons and Travelling Companies
Gammer Gurton's Needle 703, 712, 749, 846, 897–8, 966, 1209, 1256
Gardiner (Gardner), Henry, workman 500
– Nicholas, workman 500
Garrard, George, letter-writer, servant of the earl of Strafford 667
Garret Hostel, pensioners' residence of TC 430, 445
Garrett (Garret), ..., carpenter (?) 499–500
Gates, ..., workman 499–500
gatherers
at Hocktide: of All Saints' Church 84, 87–8; of Great St Mary's Church 50, 55, 60, 66–7, 69, 80–91, 95–105, 109–14, 735–6; of Holy Trinity Church 82
for plays and shows 521, 727
Gayttes, John 145
Genens, John, tenant of SJ 115, 1204
gentry
gentlemen as actors 341, 355, 544; as patrons of shows 492; at TC plays 355, 426
gentlewomen (ladies) at plays 540, 638; at KC with Elizabeth I 234; at TC 339
See also **courtiers** *and* **nobility**
Germany 119, 706, 860
Gibbons (Gibbins, Gibbon, Gibins, Gibon, Gibons, Gybbons), ..., musician 380, 383, 391, 741, 1004
– Edward, son of William 704, 741, 1004
– Ferdinando, son of William 704, 741, 1004
– Mary, wife of William, hostess of the Bear [1600] 741, 1231
– Orlando, son of William 704, 741, 1004

Gibbons *(cont)*
– Richard, son of William 1217
– Robert, musician 659, 745, 1004
– William, wait 249–51, 253–4, 258–9, 326–30, 332–6, 344, 350, 352, 357, 704, 738, 740–2, 744–5, 1004, 1217–18, 1224–5
See also University Index
Gibson, Thomas, showman 492
Gigantomachia 898, 900
Gill, Robert, keeper of the king's lions 664–6
Gilman, Richard, townsman (?) 388
Gilson, Henry, mayor (1527–8 & 1538–9) 99
Glascocke, Leonard, innkeeper, master of Robert Smyth 492
glass, breakage or protection of 722, 765, 850
at Cambridge guild-hall 403
at CH 113
at CL 491
at GC 546
at JE 252, 583
at KC 360–2, 406–7, 411
at PH 217
at QU 145, 156–7, 175, 353
at SJ 255–6, 275, 285, 353, 371, 386–7, 390
at TC 211, 248, 252, 256, 265–6, 285, 308, 314, 318–19, 331, 373–4, 387–8, 455–6, 483, 498
Gloucester, duke of *see* Patrons and Travelling Companies
gloves, as gifts 498, 534
Gnapheus, Willelm, humanist playwright, plays by 703, 712, 966, 969, 978–9
God's House *see* **Christ's College**
Gog Magog Hills, Camb 266, 269–72, 291–2, 723, 728, 779, 810, 1218
entertainments at 570–3, 727
See also **games** *and* **Wandlebury Ring**
Goldisborowe (Goldsborrough), John, butcher, mayor (1582–3) 308
– Miles, town councillor 377
– Thomas, butcher, mayor (1591–2) 279, 338
Gonville and Caius College, Cambridge (originally Gonville Hall) 327, 506, 523, 546, 706, 715, 754–5
annals of 282–6
feast of 198
music at 729; *see also* **waits, Cambridge, payments to**
plays at 714, 972, 975; *see also* **plays, college**
salting 1001
statutes of 267
Gonville and Caius College, records of
bursar's book 523, 546
Goodin (Goodwin), Andrew, host of the Blue Boar [1600], master of Agnes Barnes 425, 430, 432, 478
– Edward 444, 448, 458, 474, 484
Gorges (Gorge), Sir Arthur, son of the poet of the same name 644
Gosnolde, John, gentleman usher in the royal household 539
Gosson, Stephen, writer 847
Gown, Hood, and Cap 714, 899
gowns 97, 160, 127, 154?, 169, 181–2, 190, 201–2, 843
Leno's 126
Pedantius' 849
prologue's and poet's 186, 190, 201
stage keepers 428, 447, 456, 460
women's 97, 204, 721
See also **coats**; *and under* **costume, academic**
Grace, Francis, player 553 [Nungezer]
graces, academic 244, 507, 511
graduates 502, 537–8, 585–6, 636, 666
as actors 853–4
See also **bachelors of arts, bachelors of divinity, doctors,** *and* **masters of arts**
Il Granchio 893
Granta River *see* **Cam**
Gravers (Gravenes), Richard, shoemaker 249, 254, 1217
Graves, John, carpenter (?) 151, 182
– Richard, wait 280, 283, 285, 1004, 1218
Gray, Lady Elizabeth *see* **Talbot**, Elizabeth
Graystocke, Robert, wait 210, 740, 1005

Great St Mary's Church *see* **St Mary's Church, Great**
great seal, keeper of 588
Greece 851
Greek, study and teaching of 766, 769, 778–9
pronunciation of 712, 766, 769
under-reader of 155
Greene (Green, Gren, Grene), mistress 497
– John, carpenter 213
– John, pamphleteer 856, 1257
– Oliver, manciple (?) of SJ, mayor (1594–5) 208, 211, 224
– Richard, head cook of SJ 466, 485
– Richard, host of the Crane [1600] 354
– Thomas, player, of London 403–4, 725, 986, 1203, 1213, 1233 [Nungezer]
Gregory, Thomas 1010
Grette, Thomas, town treasurer (?) 89
Griffeth, John, secretary to earl of Northampton 514–15
Grime (Gryme), Christopher, manservant 297–9
grooms *see* **royal household, members of**
Groto, Luigi, Italian playwright, plays by 914, 921
The Guardian 700–1, 703, 775, 884–5, 899, 976, 995, 1041, 1254
Guarini, Giovanni Battista della, Italian playwright, play by 915
guild-hall, Cambridge 724
performances in 68, 103, 154, 200, 253, 259, 403, 490, 708, 725–7, 734, 745
stage built in 403
guilds, religious 798–9, 810; *see also* **Corpus Christi Guild**
guising, forbidden to students by university 619
gunpowder, in plays 150–1, 179, 720
Gunpowder Conspiracy Day (Guy Fawkes Day, 5 November)
bonfire on 583, 603, 606, 623, 675
music on 730; at KC 405, 413, 419, 422, 488, 493, 517, 523, 547, 554, 557, 563, 579, 583, 590, 595, 600, 603, 606, 616, 623, 631, 648, 653–4, 675, 684, 687, 697
trumpeting on 733; at PH 401, 518; at QU 591, 607, 658
guns, in plays (?) 154
shot on holy days 199–200
Gustavus II Adolphus, king of Sweden 644
Guzmán de Silva, Gaspar de, duke of Olivares, Spanish ambassador 242, 703, 910, 1217
Gybbons *see* **Gibbons**
Gybhors, Stephen 38

Hadley, Suff 333, 338, 534
haircloths 358, 500
halberdiers, mayor's 681
Halhed *see* **Halleshead**
Hall, ..., workman 500
– Jane, seamstress 425, 432, 445, 469, 484
– John, capper 487
Halleshead (Halhed, Hallehed, Hallhed), Henry, tailor, mayor (1514–15) 87, 90; wife of 89
Halliwell, John, barber 436, 460
Hallowmas *see* **All Saints' Day**
Hames (Ames), John, cooper 180, 215, 352 [*CBD*]
Hamkye, ..., 1017
Hamlet 725, 984–5
Hampton Court, Midd 346
Hamyn, Edward, townsman 83 [*CBD* 'Hanys']
hangers *see under* **royal household, members of**
hangings 233, 526
arras 233, 507–8
carpet 233
canopies 224, 232, 526–7
cloth, in hall 262
cloth of state 234, 507–8
pall 124
pastoral cloth 500, 719
traverse 233
Hankes, ..., chandler 165
Harding, ..., watchman 526
Hardwick (Hardewycke, Hardwyke), William, carpenter and joiner 145,

Hardwick *(cont)*
191–2? 198, 208, 221, 261
Hardy, John, treasurer of Corpus Christi Guild 5
Harper, Thomas, servant of the VC 101, 114
harpers 48, 88, 91, 117, 655; *see also* **waits, Cambridge**
Harrow, John, mason 677
Harvey (Harvaye, Harvye), John, workman 288, 500
– John, grocer 328–9, 334
– William, workman 500
Hasill (Hassell, Hassil, Hassyl, Hasyll), William, bailiff, mayor (1535–6, 1544–5, & 1557–8) 99, 106, 110, 115, 130
Hasner, ..., player (?) leader of Hasner's men 163, 1208
hasps, for chests 214
Hassell, Has(s)yl(l) *see* **Hasill**
Hatfield, Herts 857
Hathway, Richard, playwright 852 [*DNB*]
Hatley, ..., 585
hats 123–4, 146, 198, 534, 672, 679
broad 162, 197
copotains 162? 171–2, 294
crowns of 162
paste 127, 162
peaked 197
with steeples 127, 162
See also **caps**
Hawarth *see* **Howorth**
Hawes, Catharine, townswoman 89
hawking 879
Hay (Hayes), James, earl of Carlisle 622
– William, Lord Hay, later earl of Erroll 507
Hayward, John 860, 1258
Headon, ..., tailor 184–5
heads of colleges 232–4, 707, 748, 779
Christmas lords to be approved by 203, 260
dinners for, with entertainment 199–200
master of SJ opposes plays and saltings 321
master of TC opposes staging *Loiola* 587
opinion of, on lawfulness of acting 247; on men acting women's parts 542–4
president of QU, criticized for allowing play satirizing puritanism 682–3
provost of KC, performances before 45, 53, 55, 58, 82; receives Elizabeth I 232–3, 243
refuse to allow play 626
responsibility for death of VC Butts 642–3
Heath, George, mason 444–5, 459? 469, 475–6, 484
heaven (stage machinery) 155, 174; *see also* **scenery**
Hebborne (Heabborne), John, gentleman usher in the royal household 551
Hecuba 208, 968, 1214
Heli 151, 965, 979
Helie, John, mat maker (?) 224
Hengrave Hall, Suff 822
Henrietta Maria, queen of Charles I
childbirth celebrated 653, 664, 1251
entertained at Cambridge 630, 637–42, 737 [*DNB*]
Henry III, king of England 399, 1226 [*DNB*]
Henry VI, king of England 380, 507, 1232 [*DNB*]; *see also* Patrons and Travelling Companies *under* **King**
Henry VII, king of England 1201 [*DNB*]; *see also* Patrons and Travelling Companies *under* **King**
Henry VIII, king of England 155, 1206
players of 711 [*DNB*]; *see also* **Brandon**, Thomas *and* Patrons and Travelling Companies *under* **King**
Henry, prince of Wales 503, 536, 1240 [*DNB*]
obsequies at Cambridge 497, 1238
See also Patrons and Travelling Companies *under* **Prince**
– Count *see* **Hohenlohe-Waldenburg**
– painter 246, 1217
heralds 184, 660?
Herbert, Sir Henry, master of the revels 637–8, 1249 [*DNB*]
– William, earl of Pembroke, lord chamberlain 510–11 [*DNB*]; *see also* Patrons and Travelling Companies *under* **Pembroke**
Hercules Furens 229, 1216

Hereford, duke of *see* Patrons and Travelling Companies
Hereford, Heref 228
Herodes 936–7
Herodotus, Greek historian 889
Heteroclitanomalonomia 900
Hewarden, 'blind' John, wait 210, 227, 250–1, 740, 1005
Hewes, Robert, butcher (?) 700
Hey for Honesty, Down with Knavery 900–1
Hickeson (Hixon), Thomas 470
Hill, William (?) 467, 474, 477, 483
Hilton (Hylton), John, musician 351, 354, 359, 369, 381, 384, 394, 414, 417, 1010, 1233 [*New Grove*]
Hinchingbrooke House, Camb 235, 719
masque at 810
Hinde (Hind, Hynde), Sir Edward, mayor (1617–18), son of Sir Francis 561, 1243
– Jane, Lady Hinde, granddaughter of Sir Edward 684
See also University Index
hinges 159
Hinxton, Camb 684
Hippolytus 180, 720, 756, 966
Hispanus 770, 901, 946–7, 973
Histrio-mastix 856
Hixon *see* **Hickeson**
Hobby (Hobbye), ..., bailiff 143, 150
Hobson (Hobsonn), Thomas, carrier 288, 308
Hocktide (2nd Monday and Tuesday after Easter) 1200
music on Hock Tuesday 259
payment to waits at 129, 415
See also **gatherers**
Hogmagog *see* **Gog Magog**
Hohenlohe-Waldenburg, Philip Henry, count of, ambassador extraordinary for Maurice, stadholder of the United Netherlands 512, 515
Holcot, Robert, theologian 1197–8 [*DNB*]
Holland, earl of *see* University Index *under* **Rich**, Henry *and* Patrons and Travelling Companies *under* **Holland**
– William, mayor (1631–2) 635
Holles, Francis, father of William 858
– Gervase, editor of *Memorials* 858, 1258
– John, son of Sir John and brother of Denzil 1240
See also University Index
Holmes, Thomas, composer and singer 704, 1010, 1026 [*New Grove*]
Holy Innocents' Day (Childermas, 28 December), music on 36, 729
payments to minstrels on 29, 34–8, 40–51, 58–70, 75–8, 89–90, 112
plays on: at KC 47? 58? 711; at TC 202
Holy Trinity Church 1002
accounts of 82–3
Christmas lords and lady 82–3; at CH 177, 204?
Hocktide gatherers at 82
lecture in 682
Holy Trinity Hostel 47
Home, Elizabeth, wife of Theophilus, Lord Howard de Walden, later earl of Suffolk 540
Homer, Greek poet 119, 852
Hontter, Richard, townsman 83 [*CBD*]
Hookes, ..., singing-man of Ely Cathedral 274, 730, 1219
hooks 150, 158, 211
hoops 180, 262
Horace (Quintus Horatius Flaccus), Roman poet 119
horses and horsemen 185, 225, 498, 621, 639, 678
dancing horse 619
races 571
hose 97, 104, 124, 146, 170, 181, 208, 220, 294, 719, 842–3, 879; with feathers 127, 161, 197; with stars 126, 197
barrier 536
death's 161, 197
devil's 127
Gnato's 219
Mercury's 186
parasite's 223
servants' 160

hose *(cont)*
shipman's 197
See also socks *and* stockings *under* **costume, articles of**
hostels and halls 706–7, 1199; see also names of specific hostels
houses
private, performances in 99, 106, 115, 166, 263, 322, 338, 490
waits' 610, 612–13, 694, 742, 745
Howard, Catherine, countess of Salisbury 540
– Frances, countess of Somerset 540
– Henry, younger son of Thomas, earl of Suffolk, wife of 540
See also University Index
Howell, ..., caterer (?) 213
Howes, Edmund, chronicler 1258
The Howes, Camb, games and sports suppressed at 291–2, 491, 723, 727, 779
Howorth (Hawarth, Howarth), Randolph (Ralph, Randall), musician, lord of taps 412, 561–2, 734, 1005
Howsden, ..., craftsman 500
Hudson, Juda ('Jumping Judy') 570–1
Hugh, instrument mender *see* **Rose**, Hugh
Hull *see* **Kingston upon Hull**
Hulten, ..., shoemaker 530
Humphry, Anthony, showman 486
Hunting, ..., carpenter (?) 499–500
– John, minstrel 1005
hunting, by James I at Newmarket 541, 864
Huntingdon, earl of *see* Patrons and Travelling Companies
Huntingdon, Hunts 155, 498, 810; *see also* Patrons and Travelling Companies
Huntingdonshire 235
Hutton, ..., goldsmith 214
Hyddonn, William (?) townsman 82
Hylton *see* **Hilton**
Hymenaeus 901–2, 944, 972
Hynde *see* **Hinde**
Hypocrisis (*Ypocrisis*) 157, 712, 966, 979

Ignatius Loyola see Loiola
Ignoramus 538, 540, 541–4, 550–2, 638, 703–4, 714–15, 719–21, 750, 860–78, 894, 902–3, 910, 916, 920, 943–4, 954–5, 974–5, 1040
incorporation, academic 503, 510–11, 621
Gl'Ingannati 906
injuries *see* **mayhem**
inns 725, 727, 820
bear-baiting in, at Chesterton 299–302, 362
cockfights in 403, 660
performers entertained in 92, 103, 249
plague time, forbidden to all classes during 599
plays in 326, 340, 343, 362, 727
students forbidden to frequent: by GC 267; by PH 3; by SJ 101; by university 409; punished 382
tobacco forbidden in 538, 586, 597
inns of court, London 574, 645
students of, compared to players 847
students' reaction to *Ignoramus* 873–7
Middle Temple hall as model for that of TC 775
inns, particular
the Bear, plays and interludes in 378, 727, 741, 984; *see also* **Gibbons**, William *and* Mary
the Blue Boar, cockfighting in 660, 1251; *see also* **Goodin**, Andrew
the Crown 431, 459, 483; *see also* **Archer**, Anne *and* George
the Dolphin 505
the Eagle 727
the Elephant 362–3, 820, 984; *see also* **Knightes**, Thomas
the Falcon 327–9, 334, 726–7, 820; play at 199–200
the Greyhound (Newmarket) 333
the Saracen's Head 727; play at 199
the Sun 428, 430, 438, 443, 452, 464–5, 467, 477, 484; *see also* **Whaley**, Thomas
the White Horse 708; *see also* **Crowfoote**, Thomas
the Wrestlers 467
See also **Benne**, Anthony *and*

inns *(cont)*
mother; **Glascocke**, Leonard; **Jackson**; **King**, Edward; *and* **Yaxley**, John
interluders 78, 711, 875; *see also* **players, professional**
inventories
of costumes 719, 721, 748: at KC, for boy-bishop 79–80, 731; at QU 146–7, 766; at SJ 122–4, 196–8, 218–21, 770, 842–3; at TC 152–4, 774
of waits' goods 203, 610, 694
Ipswich, Suff 682, 822
Islington, Midd 641
Italy 119–20, 855
Ithaca, Greece 295

Jackson (Jacksonne, Jacson) ..., innkeeper at Chesterton 299–300, 302–3
– ..., toll gatherer, father of Nicholas, porter of SJ 444, 480
– ..., tailor, master of William Rollinson 484–5
– Nicholas, porter of SJ, son of the toll gatherer 431, 443–4, 450–1, 456–7, 459, 462, 466, 469, 475–7, 480, 484–5, 1032–3, 1234
jailers 395–6, 571, 645–6
James I, king of Great Britain 598, 703–4
entertained at Cambridge or by Cambridge students 521–6, 529, 531–44, 548, 560, 565–7, 570, 579, 583–9, 597–8, 709–10, 713–14, 717, 721, 736–7, 750, 764, 768, 770, 773, 775, 860–74, 878–80, 993, 1241, 1244, 1259
escape from Gunpowder Plot celebrated 401, 405, 1233; *see also* **Gunpowder Conspiracy Day**
letters and proclamations of 395–7, 399–400, 1219 [*DNB*]
See also **Accession Day; Coronation Day;** *and* Patrons and Travelling Companies *under* **King**
James, duke of York, later James II, birth of, celebrated 653
– tailor 81
The Jealous Lovers 767, 775, 881–3, 903–4, 920, 942, 976, 1248–9
Jeffe, Humphrey, player 553
Jeffere, Thomas 491
Jeffreys, George, composer 704, 1010 [*New Grove*]
Jephthah (*Jephthe*, *Jephthes*) 119, 250, 722, 774, 904, 937, 971, 977, 980, 988
Jerome, piper 206–7, 740, 1005, 1214
jesters 32, 37, 129, 163, 184, 609, 635, 711, 723
payments to: by KC 78; by KH 10–15, 68
students of PH forbidden to watch 3
jests 412, 733
Jesus College, Cambridge 254, 504–5, 706, 755
chapel of 252, 254, 715, 755
comedy pot, supposed 990
hall of 224, 280, 511, 715, 755
music at 730, 740
plays at 713–14, 969–75; fire at, supposed 990
See also **waits, Cambridge, gifts and payments to**
Jesus College, records of
audit book 213–16, 223–4, 245–64, 268, 272–4, 278–83, 287, 293, 305–13, 317–24, 330, 336, 344, 350–2, 357, 368–75, 379, 383, 391–3, 397, 401, 405, 413–18, 422, 488, 493, 517, 523, 546, 554–7, 563, 568, 575, 579, 583, 590, 595, 599, 603–6, 616, 623, 627, 631, 648, 653, 657, 662, 671, 675, 684–7, 694–7
jigs 880, 1026
Joan, neighbour of Wysse Cornell 83
Jocasta 939
Jodelle, Estienne, French playwright, play not performed at Cambridge 1212
John Baptist 221, 969, 980–1
John of All-trades, handyman (?) 678
John, 'blind' *see* **Hewarden**
Johnson, Nicholas, messenger 227

Johnson *(cont)*
– Robert, composer 535, 1010, 1240 [*New Grove*]
joists 498–9, 689–93
Jonson (Johnson), Ben, poet and playwright xiv, 535, 704, 851, 913, 984–6, 1240, 1247 [*DNB*]
Jordan, Thomas, chapel musician 1003
jousts, prohibited 399–400
Jovis et Junonis nuptiae 940
Jubey, Edward, player 553, 1243 [Nungezer]
jugglers 106, 109, 111
prohibited by university 399–400
Julius Caesar 773, 940
jumping, as a sport 572
Jurden, Anthony, goldsmith 172–3
justices of the peace
licences to players conflict with powers of university 276–7, 292, 300–3, 339
ordered to cooperate in regulating plays 342–3, 349, 395–7, 645–6
VCs' powers as 780–1
Juxon, William, bishop of London, later archbishop of Canterbury, brother of Richard (*see* University Index) 1250–1 [*DNB*]

Karsewell *see* **Cryswell**
Kedington, Suff 821
Kelly, Theodore, soldier 644–5, 1232
Kenadi, ..., tailor, master of John Brookes 408
Ketcham (Catchum, Kitcham), Edward, wait 611–15, 741, 745, 1005
Keyle, John, carpenter (?) 93
keys 159, 167, 180, 526
Kid *see* **Kyd**
Kilburne, Isaac, merchant, of London 412
Killingworth, ..., tradesman 677
King (Kinge, Kyng, Kynge), ..., carpenter 159 [same as Richard (?)]; journeyman or apprentice of 174
– ..., plumber 254
– Edward, innkeeper 402–3
– Henry, bishop of Chichester, poet 861 [*DNB*]
– John, carrier and tradesman 676–7
– John, porter of SJ (?) 431, 451, 456, 476, 1034, 1234
– Richard, smith (?) or chandler (?) 214
King's College, Cambridge 192, 228, 359–64, 405–8, 411, 445, 486, 504, 507, 524, 706, 708, 755–9, 1232
choir of 166, 1236; hired for university commencement 732
Christmas observances at 32–6, 50–64, 74, 80–4, 90, 110–12, 125, 142, 156, 193, 731
disguisings at 36–9, 63–4, 68
'emperor' (Christmas lord) of 146, 150, 155
entertainers at 105, 710–11
music at 201, 729–30, 738–9
plays at 61, 82–4, 88, 96, 110–12, 125, 131, 142, 156, 179–80, 193, 711–14, 719–20; *see also* **plays, college**
provost of 45, 53, 55, 58, 82
shows at 149, 192; *see also* **shows**
stages at 156, 193; *see also* **stages, college**
Twelfthtide observances at 36–9
See also **boy-bishop; players, payments to;** *and* **waits, Cambridge, gifts and payments to**
King's College chapel 180–1, 224, 227–8, 232–4, 506, 539
costumes stored in 180
plays in 230–8, 715, 717, 756
music in or on roof of 616, 631, 653, 657, 675, 687
King's College hall 64
music in 616, 631, 653, 657, 675
plays in 37, 45–50, 55, 58, 61, 67, 73, 78, 112, 149; repairs to, after play 283
theatre built in 179–80, 193, 358
windows of, broken at play 360–2; repaired after play 406–7
King's College, records of 813, 816
Hatcher's Book 243, 244m, 660
Liber Communarum 33–5, 40, 45–8, 52–66, 72–3, 84–8, 99–100, 108, 523
Mundum Book 31–9, 43–62, 66–90, 96,

King's College, records of *(cont)*
105, 110–12, 125, 131, 142, 149, 156, 164, 174, 179–80, 185, 189, 193–5, 201–5, 210–17, 224, 245–8, 252–64, 268, 272–4, 278–83, 287, 293, 305–13, 317, 320, 330, 336–7, 344, 350, 358, 368–75, 380–3, 398–401, 405–6, 413–23, 488, 493–4, 517–18, 523–4, 547, 554, 557–8, 563–4, 575, 579, 583–4, 590–1, 595, 600–6, 616, 623, 627, 631, 648–9, 653–7, 662, 671, 675–6, 684–7, 697
statutes 29
King's Hall, Cambridge 706, 734, 759–63, 1207
Christmas observances at 60–2, 67, 71, 156
entertainers at 4–5, 711
festive payments at 734–6
music at 729–30
plays at 711
See also **waits, Cambridge, gifts and payments to**
King's Hall, records of
accounts 4–44, 47–130
King's Lynn, Norf 682, 705
Cambridge juggler paid at 822
See also Patrons and Travelling Companies
kings, boy or parish 12, 735–6
Kingston upon Hull, Yorks 734; *see also* Patrons and Travelling Companies
Kirchmayer, Thomas, humanist playwright, play by 703, 712, 748, 942, 965, 981–2, 1206
Kirtling, Camb 797
Kitcham *see* **Ketcham**
Knightes, Thomas, host of the Elephant 362–3, 1228
knights *see* **gentry**
Knollys, Sir Francis, treasurer of the royal household 1219 [*DNB*]
Knyvett, Catharine, countess of Suffolk 540
Kyd (Kid), Thomas, playwright 851 [*DNB*]
Kyng(e) *see* **King**

labourers *see* **workmen**
Labyrinthus 774, 860, 904–6, 943, 949–50, 974, 993
ladders 154, 497
Lady Day (Annunciation, 25 March)
music on 730
payments to waits on 282, 344, 350, 416, 422, 488, 494, 524, 547, 554, 558, 579, 583, 590, 600, 603, 606, 616, 623, 627, 649, 653, 662, 671, 697
Lady Margaret professor 855
Laelia 356, 713, 905–6, 930, 973
Laelia Modenas 147, 906, 930, 942, 965
Lake, Sir Thomas, secretary of state, father of Thomas (*see* University Index) 400 [*DNB*]
Lamb, ..., carpenter 305
Lame, ..., painter 202
Lamesse, William 151
lamps *see under* **lights and lighting**
Lancaster, duke of *see* Patrons and Travelling Companies
Langham, John, townsman, labourer 83 [*CBD*]
Langham, Norf 327
lantern 211
Latin 242, 877–8
in plays 709
teaching of 229–30
Laud, William, bishop of London, later archbishop of Canterbury 660, 1250–1 [*DNB*]
Laurence, John, shoemaker 151
Lawson (Lawsonne), William, barber 430, 435, 443–4, 466
lawyers, common satirized in *Ignoramus* 540–4, 552, 704, 861–4, 873–8
Leander 721, 753, 774, 860, 897, 905–7, 915, 943, 948–9, 974
The Leas, Cambridge 899
lecturers 778, 854
at TC, required to produce plays 844
Leichfield (Leichfeild), ..., 469, 477
Lenne, Isabel de, wife of William 5
– William de, skinner 5, 1197
Lennox, duke of *see* **Stuart**, Ludovic; *and*

Lennox *(cont)*
Patrons and Travelling Companies *under* **Lennox**
Lent 133, 205, 315
fasting disparaged in play 135
Lenten vestments reused as costumes 181
payments to waits at 264; *see also* **Lady Day**
plays during 715; at TC 644
university opposition to professional plays during 625–6
See also under **commencement**
Leonellus *see* **Lionel**
letter of deputation, of VC to heads 537
letters and correspondence
anonymous, on royal visit 242; on suicide of VC Butts 641–3
Ascham, Roger, to Lord Robert Dudley 229–30
Bargrave, Isaac, to Lord Conway 862
Beale, William, to William Boswell 586
Beaumont, Joseph, to John Beaumont 700–1
Beaumont, Robert, to Matthew Parker 247
Brooke, Samuel, to Sir Dudley Carleton 622
Burghley, Lord (Sir William Cecil), to Edward Hawford 227–8; with John Hatcher 288–91; with Andrew Perne 297, 304–5; letters addressed to 269–71, 295–7, 340–1, 346–8, 355
Butts, Henry, with Lord Holland 625–6
Carleton, Sir Dudley, addressed to 622 *and see* Chamberlain, John
Chamberlain, John, to Sir Dudley Carleton 501, 515, 539–42, 552, 587–9, 598
Charles I to university 645–7
Flower, John, to Viscount Scudamore 638, 640
Gardiner, Stephen, with Matthew Parker 133–141
Garrard, George, to Lord Strafford 667
Googe, Barnabe, to Owen Gwyn 552
Griffeth, John, to Owen Gwyn 514–15
Guzmán de Silva, Gaspar, to Philip II 242; to duchess of Parma 242–3
Gwyn, Owen, to 514–15, 534–5, 552, 573
Hatcher, John, with Lord Burghley 288–91; to Sir Francis Hinde 291–2; with Lord North 292–3
Herbert, Sir Henry, to Viscount Scudamore 637–8
Holland, Lord, with Henry Butts 625–6
Holles, Sir John, to Denzil Holles 536–7
James I to university 395–7
Lane, Robert, to Owen Gwyn 535
Legge, Thomas, and heads to Lord Burghley 347–8
lord chancellor to mayor of Cambridge 424
Masters, William, and heads to Lord Robert Dudley 229
Mead, Joseph, to Sir Martin Stuteville 587, 589, 610, 621–2, 862
Meriton, George, to Owen Gwyn 534
Montagu, Charles, to Edward Montagu 589
More, John, to William Trumbull 514–16
Neville, Thomas, and fellows of TC to Lord Burghley 355
North, Lord, with John Hatcher 292–3
Parker, Matthew, with Stephen Gardiner 133–41; letters addressed to 140, 247
Parker, Roger, to Owen Gwyn 534–5
Perne, Andrew and heads to Lord Burghley 295–7
Perne, Andrew, with Lord Burghley 297, 304–5
Pory, John, to Thomas Puckering 637; to Viscount Scudamore 637–40, 643
privy council to Matthew Parker 140; to university 276–7, 348–9; letter addressed to 341–3
Quaratesi, Francesco, to Curzio Picchena 535
Salvetti, Amerigo, to Andrea Cioli 638–9, 667
Scott, Robert, to Owen Gwyn 550–1
Scudamore, Viscount, to 637–40, 643
Snowden, Robert, to Owen Gwyn 573
Some, Robert, and heads to Lord Burghley 340–1; to privy council 341–3

letters and correspondence *(cont)*
Sterne, Richard, to William Bray 667
Still, John, and heads to Lord Burghley 346–7
Whitgift, John, and heads to Lord Burghley 270–1
Whitgift, John, to Lord Burghley 269
Whyte, Rowland, to Sir Robert Sidney 356
letters patent, of James I to university 399–400
Lewyn (Levyn), mother, charwoman (?) 158, 175
lightning, as stage effect 179, 719–20, 756
lights and lighting 234, 498, 500, 655
candles 43, 73, 116–25, 151, 165–9, 173, 187–8, 202, 206, 212–14, 255–7, 263–5, 287, 357, 523, 530, 576, 607, 719
candlesticks and candelabra 121, 128, 152, 154, 208, 211, 214, 223, 226, 264, 497–9, 678
cressets 163, 263–4
lamps 142–3, 150, 157, 214
lantern 211
links and torches 115, 163, 165, 167, 183, 187–8, 191, 245, 255, 283, 373, 500, 523, 530, 607, 655, 719; torch staff 234; *see also under* **weapons**
Lilly *see* **Lyly**
Lincoln, Linc 741; *see also* Patrons and Travelling Companies
Lincolnshire, waits of *see* Patrons and Travelling Companies
Lingua 853, 907, 916, 942, 991–3
links *see under* **lights and lighting** *and* **weapons**
Linsey, goodwife 255
Lionel (Leonellus, Lionellus), duke of Clarence *see* Patrons and Travelling Companies *under* **Clarence**
lions and leopards, showing of 664–6, 727
Little St Mary's Church *see* **St Mary's Church, Little**
livery, for Cambridge waits 63–79, 85–99, 103–6, 110, 114–16, 119, 124, 129–30, 143, 148, 154, 163, 166, 172, 176, 184, 192, 206, 222, 226, 257, 259, 262, 266, 269, 273, 308, 311–15, 319–23, 332, 338, 346, 351, 355, 359, 369, 371, 398, 403, 406, 415, 417, 421, 424, 490, 521, 549, 556, 560, 570, 577, 581, 585, 593, 597, 602, 609, 619, 625, 629, 733, 742
locks 159, 167, 180, 214, 720
Locus, Corpus, Motus 714, 907–8, 944, 950, 974
Lodge, Thomas, playwright 852
loggats 571
prohibited 395, 645–6, 709
Loiola 586–9, 704, 720–1, 775, 860, 881, 897, 908–9, 943–4, 957–9, 975
London, Midd 232, 294, 301, 303, 345, 534, 541, 682, 703, 853, 868, 877
as scene of play 884
bishop of 232; *see also* **Laud**, William; *and* University Index *under* **Juxon**, William
citizens of, recommend musician as lord of taps 309–10, 412
costumes fetched from for Cambridge plays 122, 152–3, 238, 355, 530, 719
musicians from, hired for TC play 498, 500
'Olympic Games' staged in 573
places and buildings in: Cheapside Cross 884; Gray's Inn 874; Grub Street 534; Lambeth Palace 756; Lombard Street 637; Middle Temple hall 775; the Tower 355, 664–5
plague in 349
players from 847, 879; performing in or near Cambridge 403, 704; refused permission 290–1, 625; derided in Cambridge play 640; *see also* Patrons and Travelling Companies
playwrights of, educated at Cambridge 704; *see also* Appendix 16
Long Melford, Suff 821
Longe, Robert, head porter of SJ 1234
Loosemore, ..., tradesman 678
lord chamberlain, at KC play for Elizabeth I 234
lord chancellor of England 291, 424, 863

lord chief justice, angered by *Ignoramus* 542, 863, 873–4
lord of taps 733–4, 745, 1005–7, 1009
costume of 680–1, 733–4
jests of 412
licensed by VC 309–10 or by mayor 561–2, 680–1
Londoners recommend musician to be 309–10, 412
sells ale at Sturbridge Fair 516
lords of misrule, at CC 117
fellows petition for prohibition at SJ 321
sermon against 486
See also **Christmas lords**
lords *see* **nobility**
lotteries 321, 436, 731–2
Love's Riddle 1258
Lowin, John, player, of London 879 [Nungezer]
Lowry, John (?) timber merchant, mayor (1644–5) 678
Lukins, ..., brewer, master of Josias Perry 485
Lumberd, Bartholomew, wait's apprentice 85, 739, 1005–6
Lumley, Lord *see* University Index *under* **Lumley**, John *and* Patrons and Travelling Companies *under* **Lumley**
Lunman, 'little,' mountebank (?) 520, 1239
lutanists 61, 125
Luter, Thomas, musician, lutanist (?) 32–6, 38–9, 41, 745, 1005
Lutt, Thomas, wait 322, 1006, 1224
Lyly (Lilly), John, author 852 [*DNB*]
Lynn *see* **King's Lynn**
Lyon, John, musician, lord of taps 680, 734, 1006

Mace, Stephen, chapel musician 1002, 1006
– Thomas, chapel musician 1006 [*DNB*]
Machiavellus 770, 909, 943, 947–8, 973
Macropedius, George, humanist playwright, play by 703, 971, 978
Madingley, Camb, players of 711, 1201; *see also* Patrons and Travelling Companies
Maerris *see* **Mere**
Magdalen College, Oxford 763
Magdalene College, Cambridge 706, 730, 763; *see also* **waits, Cambridge, gifts and payments to**
Magdalene College, records of
register 274, 306–7, 312–13, 317, 320, 376, 380–3, 391–3, 401
Magdeburg, Germany 644
magistrates, disparaged 382
make-up 121
Manchester, earl of *see* University Index *under* **Montagu**, Henry
Manistye, ..., sawyer 500
Manners, Roger, earl of Rutland 304
Mansfield, Nott 858
Manutii, James, scene painter (?) 526
March, earl of *see* Patrons and Travelling Companies
markets
bulls killed in 700
public shows forbidden at 277
Maro *see* **Virgil**
Marprelate, Martin 846
Marquys, Lord Leonard *see* Patrons and Travelling Companies
Marriage of the Arts see Technogamia
marshal, earl *see* Patrons and Travelling Companies *under* **Marshal**
Martyn, John, chamberlain of the Greyhound in Newmarket 333–4, 1225
– John, wait 85, 739, 1006
Mary I, queen of England 756, 1211–13
proclaimed queen at Cambridge 184
See also Patrons and Travelling Companies *under* **Queen**
Mary, queen of Charles I *see* **Henrietta Maria**
Mase, James 409
Mason (Masen), George (?) musician 489, 497, 519, 1011, 1236, 1239 [*New Grove*, Payne]
– William, musician 249, 253, 745, 1006, 1217
A Masque before Queen Elizabeth 242–3, 712–13, 909–10, 970

Masquerade du Ciel 753, 937–8
masques 713, 810, 1260
master of the games *see* **showmen**
masters of arts 502–3, 537–8, 542, 586, 620, 636, 666, 775
  as actors 721–2
materials for costumes and plays
  altar hangings (reused for plays) 123, 152–4, 181
  antique work 123, 161, 219
  baggage 161
  baudkin 152–4, 169, 182, 190, 202
  buckram 127, 146, 161–2, 170, 180–1, 196–7, 219–20, 226, 294, 314, 444
  bustian 153, 170
  calico 673
  canvas 219–20; soutage 122
  cloth 124, 146, 160, 162, 219; of gold 169, 182, 202, 233, 843; painted 123–4, 127, 160–2, 196–7, 711, 843; *see also* altar hangings *and* paint and painted costumes
  cotton 97, 146–7, 196–7, 219–20, 294, 314, 444, 842–3
  curtains 181
  damask 80, 113, 147, 153, 171, 182, 186, 189–90, 201; branched 146, 153, 181
  dornix 113, 146, 160
  feathers 151, 534; at QU 201; plumes 685; white, at QU 183, 186, 190; *see also under* **decorations**
  frieze 196
  fur 80, 127, 170, 294, 314; miniver 80; *see also* skins
  fustian 113, 146, 220; of Naples 113, 146–7
  gabardine 124, 196
  gold 80, 123–4, 126–7, 146, 153, 160, 162, 169–70, 181, 186, 189, 536; *see also* cloth
  hair 128; *see also* beards *and* hair *under* **costume, articles of**
  kersey 32
  knitwork 80, 181
  knots 80
  lace and lacing 148, 169–71, 427, 452–3, 455, 530; tapelace 672
  latten 220
  lawn 123, 160; cobweb 501
  leather 124, 220; bag of 124; gold 146, 196, 219; leathering of bells 225
  linen 79, 86, 123, 127, 146–7, 154, 160–1, 196
  lining 97, 123, 126–7, 146, 162, 196, 219–20, 842
  mockado 226
  paint and painted costumes 146–7, 190, 220; *see also* cloth
  paper 172; gold 161–2, 172, 196, 842; boards 180; *see also* paste and pasting
  parchment 162
  paste and pasting 127, 162, 171–2, 498; pasteboards 158
  plates 123, 126, 160, 175, 191, 196, 220; gold 123
  puffs 440
  sarcenet 123, 154, 169–71, 196, 218
  satin 123, 153, 160, 162, 169, 171, 181–2, 189–90, 196, 202, 219, 314, 685, 843; of Bruges 153, 181, 220, 294
  say 126, 160, 196–7, 219–20, 427
  silk 123–4, 126, 146, 160–2, 169–71, 181–3, 186, 190, 196, 219, 254, 501, 842–3; changeable 123–4, 127? 181, 219; fringe 123
  silver 124, 536
  skins: cony 127; gold 104, 106, 113, 124 (skeyne), 146; *see also* fur
  stuff 122, 145, 147, 152, 154, 197, 218, 221, 223, 530, 672–3, 843
  thread 166, 171–2, 842
  tinsel 501
  tissue 152, 161, 180–3, 190, 204; cloth of 154, 161, 186, 218; counterfeit 153
  turkey cloth, gold 679
  velvet 152–4, 160, 163, 169, 181–3, 186, 189–90, 196, 201–2, 204, 218–20, 536, 843
  wire 842
  wood 162

materials for costumes and plays *(cont)*
wool 79
worsted 153
See also **stage keepers, costumes of; stage materials and apparatus; waits, Cambridge**; *and* **wigs**
matriculation 779, 854
Matthew, Sir Tobie, courtier and writer, son of archbishop of York 356 [*DNB*]
Matthew, jester 78
Maurice (Mauris, Moris, Morrice), cook of SJ under Richard Greene 456, 466, 475, 480, 485, 583? 1032
Mayerne, Sir Theodore Turquet de, physician to James I 511 [*DNB*]
mayhem 308–9, 332, 409, 427–8, 432–3, 436, 439, 441, 449–54, 462–3, 466–7, 470, 473–6, 481–2, 583, 639, 665, 722
mayor 424, 505, 708, 797
allows players to play in guild-hall 403, 708
dinners of, with entertainment: at KH 47; at bailiff's house 99, 115; at recorder's in Twelfthtide 263
escorted in procession by waits 107, 130–1, 733
king's trumpeters at house of 490
licenses lord of taps 561–2, 680–1
ordered to cooperate with university in regulating plays and shows 277, 339, 349, 645–6
plays and shows before 319, 322, 338, 619, 774
satirized in plays 308, 377–8, 709, 713, 764
undergraduates punished for disparaging 382
meals, for entertainers 6–17, 31, 40–3, 47–54, 66–7; *see also* **breakfasts; dinners; feasts and feasting**; *and* **suppers**
Meares *see* **Mere**
Mechell *see* **Michell**
Medcalfe, Thomas, mayor (1592–3) 799
Medea 211, 969, 989
Melanthe 538, 540, 721, 775, 872, 910, 943–4, 954, 975, 1242
Menaechmi (*Menechmus*) 176, 248, 966, 971
Menit *see* **Mynott**
merchants 561–2, 781
recommend musician to be lord of taps 309–10, 412, 733
Mere (Maerris, Meares, Meres), Joan, wife of John (*see* University Index) 122, 1205
Meredith, Edward, merchant, of London 412
Messey, Charles, player 553 [Nungezer]
Michaelhouse, Cambridge 130, 132, 151, 153
comedy at, supposed 988
Michaelmas (feast of St Michael and All Angels, 29 September)
accounts reckoned from 771, 776, 812–13
payments to minstrels at 16, 79, 111
Michell (Mechell), Andrew, tailor and clothier, town treasurer (1484–5?) 64, 71, 82 [*CBD*]
Microcosmus 711, 769, 842, 910–11, 931
Middle Temple hall, London 775
Middlesex, county of 403
Midsummer Day (Nativity of St John the Baptist, 24 June)
payments to minstrels on 62
payments to players on, at TC 319, 774
Mighton, Mightonne *see* **Myton**
Miles Gloriosus 93–5, 711, 778, 856, 937, 942, 964, 973, 1255
minstrels
at a play 104
escort townsmen to Sturbridge Fair 279
See also **waits, Cambridge** *and* Patrons and Travelling Companies
minstrels, payments to 710
by CH 104
by CC 111, 125, 128
by KC 31
by KH 3–12, 16, 22, 29–30, 87
by town of Cambridge 26–7, 63, 89, 92, 98, 103–4, 106, 110–11, 116
by TC 184, 215
by TH 778
Misogonus 911
Miton *see* **Myton**
mock officials 730–1, 841

Modye, ..., painter and stainer (?) 498, 1237
Montagu, Charles, kinsman of Edward (*see* University Index) 589
Moorton *see* **Murton**
More, John, clerk of the crown 647
– John, correspondent 514–16
Moris *see* **Maurice**
Morley, Thomas (?) player (?) 356 [Nungezer]
Morrice *see* **Maurice**
morris dancers 225, 879, 1026
Morton *see* **Murton**
Mostellaria 208, 968, 973
motions, suppressed by university 487
mountebanks, prohibited by the crown 399–400
Mountjoy, Lord *see* **Blount**, William
Mourton *see* **Murton**
Moynes, Roger, drummer 696
– William, smith (?) 211 [same as William Mounsey, mayor 1564–5?]
Muncaster, John 430–1, 445, 459, 1031
Munday (Mundye), Anthony, playwright 852 [*DNB*]
Mundus Plumbeus 711, 769, 842, 931
Muns, goodman, carrier 288
Murton (Moorton, Morton, Mourton), Agnes, widow of John 1006
– John, wait 210, 272–3, 279–80, 306, 313, 317, 320, 740, 1006
Muses 244, 510
music 613, 659, 668, 681, 711, 720, 732, 759, 764, 779, 797, 810–11
  composers of 704
  in college plays 622, 742, 744
  lessons in 746, 749
  liturgical 682
  loud 504, 561
  notated 720
  performance of 550
  teachers of 746
  See also Appendix 15
music books 350, 354, 610, 694, 1018–22; *see also* Appendix 15
music, kinds of
  anthems 682
  ballads 76, 541–2, 822, 871, 874
  carols 76
  chamber music 598
  ditty 535
  instrumental music 567, 573
musical instruments 203, 309, 530, 545, 561, 610, 612, 742, 744–5, 810, 822
  mending of 318, 351, 354
  press for 203
musical instruments, kinds of
  bagpipes 672
  bells 731, 841; for morris dance 879
  bombard 216, 744–5
  citherns, 694, 744
  cornetts 384, 694, 730, 744–5
  fiddles 857
  flutes 203, 224, 744
  gitterns 857
  harp 129
  hautboy, tenor 249, 744–5
  horns 841
  lutes 744; strings for 369, 381, 384
  organs 121, 660, 682; *see also* regals
  pipes 163, 180, 199, 203, 207, 332, 545, 720, 739, 742, 744
  recorders, mending of 345
  reeds 332, 741, 744
  regals 203, 744; *see also* organs
  sackbuts 203, 354, 384, 694, 730, 741, 744–5; mending 351, 381, 420, 489, 520
  shafts (for reed instruments?) 129
  shawms 332? 745; staple for (?) 332, 741, 744–5
  tabret 171
  trumpets 199, 496, 509, 577, 619, 652, 720–1, 731–2, 841
  violins 203, 694, 744
  virginals 694, 744; mending of 318
  See also **drums; viols and viol players;** *and* Appendixes 13 and 14
musicians 704, 723, 729, 732, 734
  at plays 650, 720
  chapel musicians 572, 698, 704, 720, 746, 1239

musicians *(cont)*
cymbalists 36
fiddlers 654, 688, 857
imprisoned 306
noise of 576, 581
town 745–6; *see also* **waits, Cambridge**
See also **drummers; lord of taps; minstrels; Prime**, Benet; **Seatree; trumpeters; waits**; Appendixes 13, 14, & 15; *and* Patrons and Travelling Companies
musicians, gifts and payments to 710
by CH 652
by CC 282, 287
by EM 626–7, 753
by GC 523
by KC 201, 307, 310, 324, 337
by PH 764
by QU 494, 564, 658, 672, 698
by SJ 293
by SS 423, 519, 525, 773
by town of Cambridge 581, 651
by TC 285, 321, 323, 337, 374, 497, 500, 548
See also **waits, Cambridge, gifts and payments to**
Mynott (Menit), John 560, 566
Myton (Mighton, Mightonne, Miton, Myten, Mytten), Robert, bricklayer 444, 446, 450–1, 456, 459–62, 466–9, 471, 473–7, 482–4, 1032–3

Nabbes, Thomas, playwright 911 [*DNB*]
nails *see under* **stage materials and apparatus**
Naples, fustian of *see* fustian *under* **materials for costumes and plays**
Nassau, John Lewis, count of, ambassador of the United Netherlands 512, 515
Nature 756
Naufragium Joculare 911–12, 976, 1258
Naze, ..., carpenter 274
nets (for windows), hanging or mending of 284, 354, 719; *see also under* **properties**
Neville (Nevyle), Ralph, Lord Neville of Hornby *see* Patrons and Travelling Companies
Newark-upon-Trent, Nott 858
Newmarket, Suff 327, 333, 503, 514–15, 541, 551–2, 588–9, 637–41, 667, 700–1, 736, 821, 864
Fucus Histriomastix performed at, for James I 598, 714, 810, 878–80, 897
New Year's Day (Circumcision, 1 January), as beginning of year 812
music on, at KC 45, 47–8, 53, 87; at PB 199, 730, 739, 764
payments to minstrels on 28
show on at KC 61; at TC 183, 199
Sunday before, music on 729; *see also* feasts of *under* **bedells**
Nichols (Nicols), goodman, workman 288
nineholes 571
prohibited 357, 395, 645–6, 709
nobility 502–4, 534, 539–42, 586, 862
as players' and entertainers' patrons 290, 797; *see also* Patrons and Travelling Companies
entertained with plays 354–5
Nok, Richard, appraiser 203
Norfolk, duke of *see* Patrons and Travelling Companies
Norfolk, county of 280, 327, 842
Norris, Francis, Lord Norris, later earl of Berkshire 1241 [*DNB*]
Northampton, marquess of *see* **Parr**, William *and* Patrons and Travelling Companies
Northampton, Northants 496, 758
northerners at SJ, in riot of 1611 464, 775
Northumberland, duke or earl of *see* **Dudley**, John *and* Patrons and Travelling Companies
Norwich, Norf 705, 730, 822, 1004; *see also* Patrons and Travelling Companies
notebooks, tutorial, of Joseph Mead 749; *see also* Appendixes 12 & 14
Nottingham, Nott 734, 798; *see also* Patrons and Travelling Companies
Nottinghamshire 858, 860

Noweport, John, townsman 83 [*CBD* 'Newport']
Nuneham Courtenay, Oxf 808

Odam, Nicholas, workman 261
Oddi, Sforza, Italian playwright, play by 907
Oedipus 208, 968
Oporinus, Johannes, compiler 979, 982, 1215
orations *see* **speeches**
orator, public, of the university 504, 510
  speeches of welcome by: to Elizabeth I 227, 244; to visiting nobility 356; to Prince Charles and Frederick V 543; to French ambassador 621
  university letter written by 790
orders and monitions *see under* **Cambridge University records**
Organmaker, John, organ builder (?) 500
organist, for comedies 121
Ott, Nicholas, smith 121
Ovid (Publius Ovidius Naso), poet 852
Oxford, earl of *see* **Vere**, John de; University Index *under* **Vere**, Edward de; *and* Patrons and Travelling Companies
Oxford, Oxf 544, 1226
  charter of 797
  waits of 1004; allegedly expelled 328, 334–5, 740–1; *see also* Patrons and Travelling Companies
Oxford University 291, 711, 759, 858
  Christ Church hall 775
  Christmas lords, role of 731
  conferred honorary degree on Prince Henry 503
  entertainments, regulation of 348–9, 665
  entertains Prince Charles 514–15
  government of 136, 141
  opinion of Cambridge plays 541, 857–8; of *Ignoramus* 861, 866–73; of Cambridge VC's conduct at play in the king's presence 717, 872–3
  part book from 819–20
  plays 346, 847, 854, 857, 879–80, 985, 1210: opinions of James I 516, 540; of Charles I 622; propriety of, debated 811
  playwrights 851–3
  saltings 997–8

Pachet, ..., tailor (?) 99
Pacoke, Thomas, brewer 83
painters 63–4, 1201
The Palace of Pleasure 1229
Palmer (Pawmer), Michael, musician 599, 745–6, 1006–7, 1246
Pammachius 133–41, 712, 748–9, 781, 942, 965, 981–2
paper 176, 407, 457; *see also* **books** *and under* **materials for costumes and plays** *and* **stage materials and apparatus**
parchment, for drums 255
Paria 775, 912, 914, 944, 959, 976, 1246–7
Paris (Parris, Parrys, Parys; Parishe), Ralph, draper 501, 530
– Richard, constable, younger brother of Thomas 296, 298–300, 302–4
– Thomas, constable, elder brother of Richard 296, 299–304, 1222–3
Paris, France 823
Parker, ..., 678
– Richard, historian 1221
Parkin, William, workman 261
Parma, Margaret, duchess of, half-sister of Philip II of Spain 242
Parnassus **trilogy** 713, 770, 912–14, 1231
  Parnassus I: The Pilgrimage to Parnassus 912–13, 974
  Parnassus II: The Return from Parnassus 913, 974, 1232
  Parnassus III: The Return from Parnassus, or *The Scourge of Simony* or *The Progress to Parnassus* 913–14, 974
Parr, William, earl of Essex and marquess of Northampton 904; *see also* **Northampton** *in* Patrons and Travelling Companies
Parrey, William, player 553 [Nungezer]
Parrie *see* **Perry**
Parris, Par(r)ys *see* **Paris**
Par(r)y *see* **Perry**
part books 164, 180? 722, 819–20, 1244

Parthenia 914
parts, players' 94, 231, 234, 536, 543–4, 621, 701, 849, 869, 872
Paske, ..., haberdasher 501
Pasquaglio, Luigi, Italian playwright, play by 926
pastimes
not countenanced by university 342
prohibited 572, 599
sporting, by the king 541
Il Pastor Fido 915
Pastor Fidus 713, 756, 914–15, 974, 1256
pastoral cloth 502, 719
pastorals 713–14, 719, 855
at KC 853
at TC 509, 514, 527, 538, 540, 622
Pathomachia 915–16
Pattyn, John, musician, lord of taps 309, 734, 1007
Paul, Sir George, biographer 244
Paul's *see* **St Paul's Cathedral**, London
Pawmer *see* **Palmer**
Pax see Peace
Payghton, Payton *see* **Peyton**
Peace (*Eirene*, *Pax*) 155, 712, 965, 1205
Peare (Peear, Peere), ..., carpenter, master of Richard Cole 358, 408–9, 499–500
Peasants' Revolt 707–8
Peckringe, Thomas (?) carter 432
Pedantius 295, 703, 713, 774, 847–50, 854–5, 916, 972, 1039, 1222
The Pedlar see The Conceited Pedlar
Peear, Peere *see* **Peare**
Peele, George, playwright 851 [*DNB*]
Pembroke, earl of *see* **Herbert**, William
Pembroke College, Cambridge 706, 763–4
acting by students of 721
music at 199, 730, 739
plays at 314, 972–3
salting at 997
See **waits, Cambridge, gifts and payments to**
Pembroke College, records of
treasury accounts 258, 263, 314, 579, 649
Penruddock *see* **Ruddock**
Pentecost *see* **Whitsunday**
Il Pentimento amoroso 914
Penulus see Poenulus
Pereson, Roger, carpenter 108 [Cooper]
performance practices 872–3
performers 58, 710–11
vestments of, in play 145
wandering, prohibited 267
See also **waits, Cambridge** *and* Patrons and Travelling Companies
performers, payments to
by CC 38, 40–1, 43–4, 51, 57, 59
by KC 32–4, 36–7, 40, 43, 45, 48, 50, 52–3, 55–8, 62–4, 66, 69, 71–3, 76–7, 81–2, 86, 96, 101, 105, 108, 112, 117, 189
by KH 10–13, 30–1, 40–3, 47, 51–2, 55–6, 59–60, 62, 65–6, 68–77, 81–2, 84–5, 88, 90–1, 93, 95–6, 98, 109–10, 112, 114, 128, 130
by QU 131
See also **waits, Cambridge, gifts and payments to**
perfume, for hall or chapel 225? 526
Periman, ..., workman 500
Perry (Parrie, Parry, Pary, Perrye), Josias, servant of Lukins the brewer 456–7, 459, 465–7, 475, 485, 1032
Persa 150, 311, 965, 972
pestilence *see* **plague**
Peterhouse, Cambridge 199, 706, 764–6
chapel of 764, 798
Christmas observances at 56, 67
hall of 217, 263–4, 274, 715, 765
music at 729
patronal feast at 558
plays at 217, 263–4, 274, 969, 971–3
statutes of 3–4
See also **waits, Cambridge, gifts and payments to**
Peterhouse, records of
computus rolls 13–33, 37–43, 51–6, 67–70, 75–9, 88–90, 96–9, 103–7, 114, 118–20, 128, 142, 149, 168, 174, 205, 217, 224, 245, 250, 255–64, 268, 272–4, 278–87, 293, 306–25, 330, 337, 344, 350–3, 358,

Peterhouse, records of *(cont)*
368–71, 376, 380, 384, 391–4, 401, 414–19, 423, 488, 494, 518, 524, 547, 554–8, 564, 568, 575–6, 584, 591, 595, 600–3, 617, 624, 632, 649, 654, 658, 662, 671, 676, 684–7, 694–7
Peyton (Payghton, Payton), Sir John 291–2, 1222
Phalaris (Phaleris), tyrant of Agrigentum 847, 854
Philanira 246, 971, 982
Philip II, king of Spain, regent of the Netherlands 845
letter to 242
Philowe, Richard, churchwarden 254
Phiswyk Hall (Hostel), Cambridge 154, 823
Phormio 221, 970
physician, honorary degree given to king's 511
Picchena, Curzio, Florentine correspondent 535
Pick, ..., 677
Pike, William, wait 611–15, 741, 1007
The Pilgrimage to Parnassus see Parnassus **trilogy**
Pindar, Greek poet 119
– ..., tailor 530
Pipere (Pyper), Alice le, wife of Robert 5
– Imania, wife of Thomas 5
– John, piper (?) 3, 5, 738, 1007, 1197
– Robert le, piper (?) 5, 703, 738, 1007, 1197
– Thomas, piper (?) 5, 738, 1007, 1197
pipers 16, 38, 75, 118, 324, 394, 654, 1197
town or university 206–7
See also **waits, Cambridge**
pipers, gifts and payments to 710
by CC 16–17, 38, 40
by KC 75, 174, 224, 324, 344
by KH 12, 15, 17, 26, 95, 104
by QU 118, 143, 157, 165, 168, 654, 739
by SC 584
by university 394
See also **Pipere** *as a surname*; *and* **waits, Cambridge, gifts and payments to**
The Piscatory see Sicelides
pitch 163
plagiarism 283, 286, 1221
plague 90, 599, 642, 706, 767, 813
lord of taps suspended during 680–1
plays and shows stopped for danger of 90, 227, 270, 276–7, 290, 339–42, 348–9, 395–7, 645–7, 723, 797, 813
townsfolk forbidden to frequent amusements for danger of 599
wait dies of 199
planks 150, 157, 179, 318, 499
Plautus, Titus Maccius, Roman playwright, plays by 93–5, 115, 176, 200, 211, 225, 230–1, 234, 236, 238, 248, 311, 703, 711–13, 717, 766, 778, 846, 852, 935, 937, 942, 964–73, 989, 1202–3, 1205, 1215, 1225, 1255
play books and play texts 231, 722
play characters
Aeneas (*Dido*) 241
angel 190
Apollo 190
Ardelia (*Leander*) 721, 948–9
bawd 859
bishops, imprisoned 242–3
boy 146
Brakin the recorder (*Ignoramus*) 540
buffoon 859
clown 540
common lawyer *see* Ignoramus
Cordelia 961, 1026
death 146–7, 161, 197, 220
devils 127, 146–7, 161, 171, 220
Dido (*Dido*) 237, 241
Drummond, David (Dromo) (*Ignoramus*) 540, 871, 955
Dulman, John (*Ignoramus*) 874–6, 954
Egyptian 162
epilogue 534 (*Æmilia*), 869 (*Melanthe*), 872
Euclio (*Aulularia*) 219, 225, 238
Eunuchus (*Eunuchus*) 220
Ezechias (*Ezechias*) 240–1
fool 127, 148, 161–2, 170, 173, 197, 202, 879 (*Fucus*)
fury 172, 220

play characters *(cont)*
gentlewomen *see* women
Giraldy (Geraldus) (*Pedantius*) 356
Gnatho (Gnato) (*Eunuchus*) 219
Grumio 314, 679
Hanno Poenus (*Poenulus*) 127, 190
Harentes (?) 220
Hodge (*Gammer Gurton's Needle*) 846
Ignoramus the common lawyer (*Ignoramus*) 540, 552, 861–2, 874, 876, 878, 954
Ipswichus (*Valetudinarium*) 678, 682, 962
Jesuit 588–9
Jew, good 162
Job 220
Jupiter 127, 155 (*Peace*), 162, 720 (*Peace*)
lawyer *see* Ignoramus
Leno 126, 170, 219–20, 314
Leoniscus (*Melanthe*) 872, 954
Linna (*Valetudinarium*) 682, 962
Magneticus (Magniticus) (*Valetudinarium*) 682, 961
Mardocheus (*Hamanus?*) 218
men (*Peace*) 155, 720; old 365; young 147, 186, 190, 219, 843
Mercury 162, 170, 186
Miles 126, 219, 843
miles gloriosus 94–5 (*Miles Gloriosus*), 129 (*Thersites?*)
Miliphidippa (*Miles Gloriosus*) 94, 778
minister (*Fucus*) 879
Niphle (*Club Law*) 1231
nuns 673
page *see* Vince
Palaestrio (*Miles Gloriosus*) 94, 778
pantaloon 855
parasites 223, 288, 672–3, 843
Parillus (*Pedantius*) 848
Paupertas (*Plutus*) 127, 161
Pedantius (Pedantiq) (*Pedantius*) 356, 848–9
Periplectomenus (*Miles Gloriosus*) 94, 778
Phaedria 843
Phoebus 672–3, 685, 876
piper 127
poet 201, 701
prisoners 199, 720
prologue 186, 190, 534 (*Æmilia*)
puritan 588–9, 879 (*Fucus*)
Pyrgopolynices (*Miles Gloriosus*) 942, 1205, 1255
queen 220
Rabsaccus (*Ezechias*) 240–1
Ratcliffe, Sir Edward (*Æmilia*) 540
recorder, town *see* Brakin
Richard III (*Richardus Tertius*) 286, 721, 945–6
Rosabella (*Ignoramus*) 721, 877–8, 955
rusticus 127
Scarabaeus (*Peace*) 155, 720
schoolmaster (*Pedantius*) 849, 855
secretary 356
servants 126, 160, 219
shepherd 501, 527
shipmen 124, 126, 160, 197, 219
Silvanus (*Aulularia*) 238
singers (*Richardus Tertius*) 720
soldiers 356, 701, 720, 843
squire 356
Stanley, Lord (*Richardus Tertius*) 720, 945–6
Stile, John a (*Ignoramus*) 874–5
Surda (*Ignoramus*) 543, 721, 955
swordbearer 219
Tactus (*Lingua*) 942, 991–3
Theano (error for Thraso ?) 186
Theodorus (*Ignoramus*) 721, 954
Thraso (*Eunuchus*) 182, 190; Thraso's servant 843
Tranio (*Mostellaria*) 314
Trinculo (*The Tempest?*) 859
Tyndareus (*The Rival Friends*) 881, 942
Varlet of Clubs (*Terminus*) 851
Villanus (*Fucus*) 956, 1026
Vince, a page (*Ignoramus*) 543, 955
women 97, 161, 169–71, 179, 181, 186, 190, 197, 204, 220, 374, 543–4 (*Ignoramus*), 668, 719–21, 843; old 220, 543; acted by boys 721; *see also* **women**
zany 855
See also Appendix 7

Play of Poore (Oxford) 820
players, college 347, 721, 854, 859, 862, 872, 882–5
as singers 720
at CH 167, 184
at CL 377–8
at CC 305
at KC 179, 234–43
at QU 142–3, 682, 855–6
at SJ 534–5, 770
at TC 165–6, 169, 191–2, 194, 198, 202, 206, 209, 215, 257, 356, 374, 421, 489, 498, 511, 548, 610, 622, 701, 854–5
at TH 93–5? 778
in *Ignoramus* 540–3, 550, 750, 862–3
See also **costume** *and* **costume, articles of**
players, parish 14, 709–11, 735, 756
of Great St Mary's 17, 54, 75–6
of Little St Mary's 66
of St Clement's 66
players, payments to
by KC 37, 45, 47, 49, 53, 55, 58, 61, 66, 82, 85, 149, 735
by KH 14–22, 27–8, 31, 37–8, 41, 47, 50–51, 53–4, 57, 59–60, 62, 65–7, 69–72, 77, 86–7, 89, 91, 112, 114
by town of Cambridge 103, 106, 114–15, 124, 129–30, 144, 154, 163, 166, 172–3, 176, 206, 212, 216, 222, 226, 246, 257, 259, 262, 264, 266, 313, 319, 322–3, 338, 355, 369
by TC 319
players, professional 723–7
compared to university players 879
discouraged or suppressed 290–1, 311, 332, 338–49, 369? 399–400, 625–6, 645–7, 680, 704, 708, 984–6; at Chesterton 325–6, 339–43; at fairs 780
earl of Leicester's 725
earl of Oxford's 723, 797
king's or queen's 723, 725, 756, 774, 779, 781, 797
London players derided in Cambridge comedy 640
lord chamberlain's 725, 797, 985
palsgrave's 725, 797
Queen Anne's 725
queen of Bohemia's 725, 797
See also **interluders; plays, professional**; *and* Patrons and Travelling Companies
playing 244, 286, 347, 668, 846, 853, 859
linked with Roman Catholicism 544
propriety of for Christians questioned 247
plays, college 226, 229, 382, 610, 710–22, 781, 963–83
at CH 104–8, 117, 144, 148, 167, 173, 177–8, 184–5, 192, 207, 213, 223, 251, 281? 712–14, 748–9
at CL 714, 750
at CC 115–16, 201, 578, 582–3, 712–14, 751
at EM 753
at GC 714, 754
at JE 223, 251–5, 713–14, 755
at KC 44, 49–50, 55, 58, 61, 72–4, 80, 82–4, 88, 90, 96, 110, 112, 131, 142, 156, 179–80, 193, 224, 233–44, 344, 361, 711–14, 755–6
at KH 759
at PB 308–9, 314, 764
at PH 274, 713, 764–5
at QU 133–41, 158, 168, 174–5, 217–18, 265, 268, 275, 278, 353, 714, 766–7
at SJ 92, 114–20, 129–33, 159, 195, 208, 215, 246, 255–6, 282–8, 318, 321, 385–90, 711–15, 722, 731, 769–70
at TC 165–6, 169, 176, 188, 191–4, 200–2, 208–12, 221–2, 225, 248, 250, 252–3, 256–8, 261, 265–6, 268–9, 288–9, 294, 308, 318–19, 323, 354, 496–7, 712–14, 774–5
at TH 711, 778
classical 759, 811; Greek 712–13, 769; Latin 184, 538, 561, 578, 638, 713–14, 751, 755, 769
condemned in *Histrio-mastix* 856
controversy concerning 315–16, 587, 811–12
for royal visits: by Elizabeth I 226, 229, 233–44, 712, 779; by Prince Charles and

plays, college *(cont)*
Frederick V 501, 514–15, 713; by James I 540–2, 713–14
money collected for 630, 661, 666
payments for plays at other colleges: by EM 753; by MG 763; by SC 768; by TH 778
seating for 234–6, 500, 598, 620, 638
students' behaviour at, university decree on 411
texts of 811
townsfolk's involvement in 709
See also **comedies, college; sermons; tragedies, college**; *and titles of specific plays*
plays, professional 729
at inns 199
at KC 78? 81–2
clergy and students of divinity forbidden by canon law to attend 856
fellow of Cambridge college drawn by heels out of a play 365
members of PH forbidden to attend 3–4, 764
members of university forbidden to attend 381; bachelor of arts disciplined for attending 378, 727
objections to 587–8
payments for non-performance 725, 779, 984
prohibited 394–7, 399–400, 645–7, 709, 723, 725
suppressed by the university 779; at Chesterton 339–43; in plague time 599; play permitted by mayor but forbidden by VC 403–4, 797; suppressed by the town corporation 844
See also **players, professional**
plays, writing and revision of 347, 527, 541, 701
translation of 347
playwrights, Cambridge 722; *see also* Appendix 16
playwrights, college *see* University Index *under* **Ainsworth**, William; **Alabaster**, William; **Arthur**, Thomas; **Bernard**, Richard; **Brooke**, Samuel; **Browne**, Thomas; **Cecil**, Thomas; **Chappell**, John; **Christopherson**, John; **Cowley**, Abraham; **Cruso**, Aquila; **Fletcher**, Phineas; **Forcett**, Edward; **Fraunce**, Abraham; **Goldingham**, William; **Hacket**, John; **Halliwell**, Edward; **Hausted**, Peter; **Hawkesworth**, Walter; **Holles**, William; **Jonson**, William; **Kynder**, Philip; **Legge**, Thomas; **May**, Thomas; **Mease**, Peter; **Mewe**, William; **Morrell**, Roger; **Murgatroid**, Michael; **Nash**, Thomas; **North**, Dudley; **Pestell**, Thomas; **Pratt**, William; **Randolph**, Thomas; **Ricketts**, John; **Rudd**, Anthony; **Ruggle**, George; **Sadler**, John; **Sparrow**, Thomas; **Stevenson**, William; **Stubbs**, Edmund (3); **Tomkis**, Thomas; **Vincent**, Thomas; **Ward**, Robert; **Watson**, Thomas; *and* **Wild**, Robert
plots, of plays 534, 540
Plutophthalmia Plutogamia *see* ***Hey for Honesty***
Plutus 111, 712, 766, 769, 900–1, 964
poems and poetry 535, 542, 598, 858–9, 874, 884–5
Greek and Latin 232, 859; satirical, on *Ignoramus* 861
topical 750
See also Appendix 5
Poenulus (*Penulus*) 157–8, 966–7
poets 683, 858
satirized in a play 640, and in *Histriomastix* 856
Pole, John de la, duke of Suffolk *see* Patrons and Travelling Companies *under* **Suffolk**
Polla, ..., painter (?) 531, 1240
Pontefract, Yorks *see* Patrons and Travelling Companies
poor 173, 199, 269, 286, 386, 652
Pople (Popler), John, carpenter 156, 174
Porta, Giovanni Battista della, Italian playwright, plays by 750, 864, 890, 903, 905
Porter, ..., carpenter 305
– Henry, playwright 852 [*DNB*]

porters, college
help with staging 373, 499
take part in riot of 1611 431, 444–5, 456–7, 459–60, 467, 469, 475–6, 480, 482, 485
Portlatin Day *see* **St John before the Latin Gate**, feast of
posts 689–92
Pottall, Edward, butcher 279
Poynton, ..., schoolmaster at Newark 858
praeters, for performers 269, 282, 516, 672, 698
praevarications 732–3, 881–2
Preist, Henry, barber, brother of James 917, 1217
– James, painter, brother of Henry 660, 917, 1251
Preist the Barber 916–17, 958, 974
president (of a college)
of QU 682–3
plays at CC to be approved by, before performance 578
See also **heads of colleges**
Prime (Pryme), Benet (Benett, Benedictus), wait 129, 143, 148, 176, 180, 189, 193, 195, 198–200, 203, 206, 738–9, 744–5, 1002, 1007, 1208–9, 1213–14
– Benjamin, yeoman bedell 480, 491–2, 1230
– Joan, wife of Benet, laundress of QU 150–1, 202, 206, 739, 1007, 1214
– Nicholas, wait's apprentice, later wait 85, 129, 739, 1006–7
prinkum-prankum (dance) 879, 882
Priscianus Vapulans 855
prison and imprisonment 396, 780
for brawling at plays 308, 389–90, 407, 412, 456–7, 470
for conniving at bear-baiting 303–4
for lampooning mayor in a play 308, 764
for acting as lord of taps without VC's licence 681
for misbehaviour at royal visits 537, 586
of musicians 306, 657
of players and showmen 395–7, 417, 492, 594, 645–7, 665
See also **stocks**, *and* Tolbooth *under* **Cambridge, town of**, places and buildings in
privileged persons 363, 780
privy council judges brawlers at TC play before Charles I 643–5
letters of 140, 276–7, 348–9
petition to, from king's lion keeper 664–6
supports university's claim to control plays 704
privy council, records of
star chamber court book 643–5
processions
Corpus Christi 5, 107? 733
mock academic 730–1, 841
of bachelors and fellow commoners at SJ 561, 741
of college Christmas lords 199, 729, 731
of mayor, with waits 107, 709; for victories 130–1, 733
proctors 232, 504, 509, 511, 862
arraign butcher for killing a bull unbaited 700
books of 781
shows and spectacles, attempts to stop 294–304, 647; or to catch undergraduates attending 266, 271–2; allegedly bribed not to prosecute a showman 492
view disguisings at KC 47
The Prodigal Scholar *see* ***The Drinking Academy***
producers and production, of plays 720–2
progress, royal 227, 244
The Progress to Parnassus *see* ***Parnassus* trilogy**
prologue 534, 775, 860, 884–5, 995
properties 719–21, 748
arms, king's 123
asps 190
banners 90, 181, 254
baskets 155, 163, 720
boughs 228
bride cake 226
candlesticks 121
centaur's hide 500, 719, 1237
chariot 211

properties *(cont)*
counters, for Euclio's pot 225
crocodiles 190
dragons 127, 162, 843
gallows 192, 719
heart, gold 172
hobby horse 540
image 843
moon, gold 162, 172
nets 127, 160, 197, 719? 843
ornaments 64, 93, 108
plate of tin 185
pot, Euclio's 225
serpent 239
streamers *see* banners
trees 527
trenchers 165–6, 500
tripod 145
trumpet, wooden 171
utensils 122
See also **arms and armour**
prosody, classical 119–20, 231
Pryme *see* **Prime**
Prynne, William, controversialist 856, 1251, 1257 [*DNB*]
Pseudolus 221, 969
Pseudomagia 753, 886, 894, 914, 917
Puer Vapulans 305, 755, 931, 972
pulleys 498
Puncher, ..., sawyer 499–500
punishment 780
for abusing mayor 382
for brawling at a play 455
for misbehaviour in presence of royalty 586, 620, 636
of beast keeper 665–6, 780
of players and showmen 394–400, 645–7, 708, 723–5
See also **banishment; degrees; excommunication; expulsion; fines, bail and bonds; prison and imprisonment; stocks;** *and* **whipping**
Punter, ..., glazier 255
puppet players
discouraged or suppressed by university 521, 727, 780
members of GC forbidden to watch 267
prohibited 399–400
puritans and puritanism 846
entertainment at Cambridge, influence on 320–1, 708, 714, 748, 753, 773, 781, 860, 879, 1242
satirized in plays 641, 682, 860, 879
Purkis (Purcas, Purcasse, Purkeys, Purkisse), Edward 444, 450, 456, 463, 466, 475, 484, 1032–3; daughter of 450
– Thomas, town constable (?) 1230
Pyper *see* **Pipere**

Quaratesi, Francesco, Florentine envoy 535
Queen's College, Oxford 766
Queens' College, Cambridge 93, 121, 156–8, 174, 210, 214, 356, 507, 654, 676, 706, 708, 766–8, 819
acting chamber of 158, 676, 688, 695, 715, 750, 766, 819
chapel of 678, 682; altar 186
Christmas observances at 157, 731
music at 730, 739, 742
plays at or by students of 120–2, 128, 144–52, 164–8, 174–5, 181–6, 711–15, 721–2, 742, 964–73, 975–6; at Newmarket 810
play-house of, supposed 994
press of, for acting clothes 695
stage of 144, 149–50, 156–8, 717
stage-house of 676–8, 994
tower of 130, 146, 175, 186, 201
treasury of 672–3, 679, 685, 766
See also **waits, Cambridge, gifts and payments to**
Queens' College hall 149–50, 156, 175, 353, 690–2, 715–20, 766
plays in 145, 278
repaired after plays 175
stage in 121, 149–50, 156, 182, 186, 688–93, 716, 766

Queens' College, records of
bursar's book 494–5, 592–5, 601–7, 650, 655, 672, 678–9, 698
inventory 688–93
Magnum Journale 90, 112–13, 118–31, 142–52, 156–8, 164–8, 174– 5, 181–6, 210, 214–18, 225, 245, 265–8, 273–87, 307, 312, 318–20, 331, 337, 351–3, 419, 494, 518, 524–5, 555–9, 564, 568, 579–80, 584, 591–5, 600–3, 607, 617, 624–8, 632, 649–50, 654–8, 662–3, 673, 676–8, 688, 695
miscellany 146–7, 175, 182–3, 186, 189, 201–2
sealing book 672–3, 679, 684–5
statutes 147, 205

Rabie, ..., workman 526
racks 690–2
Radcliffe, ..., workman 499
– Thomas, earl of Sussex 1219 [*DNB*]; *see also* Patrons and Travelling Companies *under* **Sussex**
rails and railings, for plays
in hall 221, 502, 586, 620, 666, 717, 775, 1215
on stage 234, 527
rain, as stage effect 720
Rainolds, John, pamphleteer 1257
Ralegh, Sir Walter 1247 [*DNB*]
Rallinson *see* **Rollinson**
ramp, for access to stage 717
Ramsey, Hunts, players of 711; *see also* Patrons and Travelling Companies
Ravisius Textor, Johannes (Jean Tixier), humanist playwright, plays by 128, 703, 965, 983, 1205
Ray, George, smith 150
Re Vera, or Verily 860, 931–2
Reach, Camb 619; *see also* **Reach Fair**
Reach Fair 734, 1037
Cambridge waits at 424, 549, 581, 585, 593, 602, 609, 619, 629, 635, 652, 656, 659, 664, 674, 680, 686, 696, 700, 745, 1004
trumpeting at 635, 656, 664, 674, 680
Reade, Henry, wait 1007–8
readers, required to produce plays at QU 205; at SJ 321; at TC 209
recorder, town
admonished by lord chancellor about disorders 424
feasts mayor, aldermen at Twelfthtide 263
satirized in *Ignoramus* 540
speech of welcome to Prince Charles and Frederick V 505
Redesdale, Robert 48
Redford, Matthew, glazier 211
Redman, ..., townsman 198
Reed, Agnes 83 [*CBD*]
Reeve, Oliver, constable of Chesterton 339–40
registrary, Cambridge University
books of 781, 794, 815–16
inspects games at Gog Magog Hills 570
rehearsals 122, 178, 226, 281, 527, 701, 715, 750, 766, 775, 884
stage for 530
Relic Sunday (1st Sunday after 7 July), payment to minstrels on 37
religion
controversial plays displease Stephen Gardiner 132–41 and Elizabeth I 242–3, 1217
influence on drama at Cambridge 708, 756, 769, 856
uniformity in doctrine 247
See also **church vestments; clergy; divinity, students of; puritans and puritanism;** *and* **theologians**
The Return from Parnassus *see* ***Parnassus* trilogy**
Reynalde, ..., wait (?) 265, 1008, 1218
rhymes 542, 598, 874
Richard, duke of York (d. 1460), jester of 711
See also Patrons and Travelling Companies *under* **York**
Richard III, king of England 63, 1200–1; *see also* Patrons and Travelling Companies *under* **King**

Richardson (Rychardson), Robert, carpenter 150
– Rowland, carpenter 221, 225
Richardus Tertius 282–3, 286, 703, 713, 720–2, 754, 769, 847, 849, 852, 854, 902, 918–19, 943–6, 972, 1024, 1220
Richemund (Richemond, Richemont, Rychmunt), John, wait 148, 176, 739, 1008, 1208
Richmond, duke of *see* **Stuart**, Ludovic *and* Patrons and Travelling Companies
rifflings 570–1
riots and rioting at Paris 823
occasioned by public shows 269–70, 276–7, 288–92, 340–3, 348–9, 378–9, 797; by college plays 359–62, 382, 385–90, 407–12, 424–86, 583? 713, 721–2, 750, 775, 781; by mock processions 841
See also **assault; bloodshed; challenges; mayhem**; *and* Appendix 17
Risus Anglicanus 900, 919
The Rival Friends 767, 775, 881–3, 903–4, 920, 943–4, 960–1, 976, 1024–5, 1248–9, 1258
robes, office of 507, 719
Robinson (Robynson), ..., showman 291–2, 1219, 1222
Robson, ..., linen draper 501
Robyns, Richard, carpenter (?) 93
Robynson *see* **Robinson**
rods, staffs, and wands 191, 719
bedells' staffs 588; delivered to Elizabeth I 228, 232
caduceus 172
civic mace 378; not carried in presence of Elizabeth I 234
crooks, shepherds' 501
fool's bauble 202
sceptres 127, 162, 172, 190–1
tipstaffs 190
vergers' rods 172, 190?
Roff, Richard, townsman 82
Roger, glazier 113
– tailor 208
rogues
acting of rogues' parts by students of divinity, impropriety of 859
bawd and whore 571
cutpurses and pickpockets at Sturbridge Fair 681
Roillet, Claude, French playwright, play by 703, 971, 982
Rollinson (Rallinson), William, tailor, journeyman of Jackson 484–5
Roman Catholicism, playing and sporting linked with 544, 640
Rome, Italy 846, 851, 876
rope *see* cords and ropes *under* **stage materials and apparatus**
rope-dancers 573
prohibited 399–400
Roscius, Roman actor 237, 882
Rose, Christopher, mayor (1637–8) 680
– Hugh, instrument mender 318
– Stephen 678
Rose Castle 573
Rovere *see* **Bonarelli della Rovere**
Rowley (Rowle), Samuel, player 553, 879? [Nungezer]
– William, player 879 [Nungezer]
Roxana 339, 920–1, 973, 1038
royal household, members of
coachman 533, 567
footmen 224, 526
gentleman usher 533, 539, 551
grooms 345, 539, 551, 859
guard 234, 531, 567, 873
hangers, yeomen 539, 551
heralds 184, 660?
lion keeper 665
marshal's men 226
messengers 296, 533, 609, 664
porters 233
servants 533, 607, 609
waiting women 859
yeoman 533, 539, 551
royal household, records of
lord chamberlain's warrant book 609
office of works, declared accounts 551–2

royal household, records of *(cont)*
treasurer of the chamber's accounts 539, 551
royal visits and performances 732, 736–7, 775, 810–11, 821, 1201
regulations for 501–2, 585–6, 636–7, 666–7
See also under **Charles I**; **Charles II**; **Charles Lewis**; **Elizabeth I**; **Frederick V**; *and* **James I**
royal works 551–2
Royleston, ..., workman 500
Royston, Herts 498, 598, 637, 640, 821
Cambridge play at, before James I: *Susenbrotus* 548, 551–2, 714, 717, 736, 810, 861, 925, 1242
Ruddock (Penruddock), John, mason 676, 695
Rudens 200, 968
Rudham, ..., 10
Ruff, Cuff, and Band see Band, Cuff, and Ruff
running, as a sport 572
rushes
borne to church 6
for stages 224, 228, 233, 490
See also **sedge**
Russell, Christopher, chandler 249
– Francis, earl of Bedford, privy councillor 1219 [*DNB*]
– John, Lord Russell, later earl of Bedford, lord privy seal 1206 [*DNB*]; *see also* **Lord Privy Seal** *in* Patrons and Travelling Companies
Rust, John, churchwarden, mayor (1548–9) 154, 198, 216, 223
Rustyd, William, scrivener 122, 1255
Ruzé, Martin, marquis d'Effiat, French ambassador 596, 598
Rychardson *see* **Richardson**
Rychmunt *see* **Richemund**
Rydgdale, ..., tradesman 226
Ryngsted, Henry, appraiser 203
Ry3gttous, Thomas, townsman 83

sabbath observance
breaches of 315–16
recreation after service, complaint about 660
Sabyn, mistress 89
Saffron Walden, Camb
college play at 810
players of 711
See also Patrons and Travelling Companies
St Andrew's Church, Cambridge 1201
parish lord of 178, 736
St Andrew the Less Church, Barnwell 1002
St Augustine's Hostel, Cambridge, performers of (?) 47
St Bartholomew's Day (11 June), trumpeting on 549, 556, 560, 577
St Bernard's College *see* **Queens' College** 766
St Catharine's College, Cambridge 150, 706, 730, 768–9
See also **waits, Cambridge, gifts and payments to**
St Catharine's College, records of
audit book 584, 592, 596, 601, 604, 608, 617, 624, 628, 632, 650, 655, 658, 663, 674, 679, 685, 693, 695, 699, 743
St Catharine's Day (25 November)
eve, payment to minstrels on 8
patronal feast of SC 730
St Clement's Church, Cambridge 1201
players of *see* **players, parish**
St Edmund the king, feast of (16 November), observances on 735
payments to minstrels on 6–8, 12
payment to parish king on 12
St Edward's Church, Cambridge 203, 1002
Christmas gathering at 736
parish lord of 108
wait buried at 199
wait's daughter married at 200
St George play, Bassingbourn 822
St Hugh of Lincoln, feast of (17 November)
dancers of St Mary's Hostel entertained at KC on 47
payment to minstrels on 12, 45

St James the great, feast of (25 July), trumpeting on (?) 662
St John before the Latin Gate, feast of (Portlatin Day, 6 May)
music on, at SJ 354, 358, 369–71, 376, 380, 384, 392–4, 398, 401, 406, 414–16, 419, 423, 495, 518, 548, 555, 559, 564, 569, 576? 580, 592, 601–4, 608, 618, 628, 633, 650, 730, 741
observances at SJ on 354, 392, 561, 741
St John the Baptist, nativity of *see* **Midsummer Day**
St John the Evangelist's Day (27 December)
Christmas lord of CH visits PH 199
feast on, at SJ 199, 561
music on: at CL 164, 167, 185, 193, 201–4, 729; at KC 35, 61; at SJ 109, 113, 118, 122, 126, 143, 152, 168, 195, 218, 246, 293, 307, 358, 373, 391, 414, 495, 518, 525, 547, 555, 559, 564, 568, 576, 580, 585, 592, 596, 601, 604, 618, 624, 633, 650, 659, 729
plays on, at KC 31, 49, 55
St John's College, Cambridge 123, 131, 147–8, 159, 197–8, 211, 218–21, 353–4, 385, 427, 433, 449–52, 460, 464–7, 473–5, 480, 483, 505, 509, 685, 706, 769–73, 842–3, 996–1000
Christmas lord of 132–3, 143, 152, 159, 165
Christmas observances at 731
dialogue at 193, 964–5, 967
drinkings at 102
lottery at 321, 436, 731–2
members of, forbidden to frequent public shows 101, 271
music at 729–30
plays at 964–75, 989–90; *see also under* **comedies (plays, tragedies), college**
pensionary of 485
show at 255, 720, 971
walls of 504
See also **waits, Cambridge, gifts and payments to; St John before the Latin Gate, feast of;** *and* **St John the Evangelist's Day**
St John's College hall 509, 715, 769–70
furniture of 159; repaired after plays 275
plays and shows in 255, 286, 720, 769–70
feast in, on 6 May 561
windows of, netted (for plays?) 284, 354; repaired after them 275, 285, 353, 371
St John's College, records of
bursars' accounts 109–10, 113–14, 118, 129, 131, 143, 152, 159, 165, 168
complaint against master 321
fellows' petition to commissioners 320–1
inventories 122–4, 126–8, 147–8, 159–62, 196–8, 218–21, 842–3
loose bill 842
master's accounts 97, 99
rentals 193–5, 202, 206–8, 214–18, 246–65, 275, 284–8, 293, 307–8, 318, 331, 353–4, 358, 369–76, 380, 384, 391–4, 398–402, 406, 414–19, 423, 495, 518, 525, 547–8, 555, 559, 564, 568–9, 576, 580, 585, 592, 596, 601–4, 608, 618, 624, 628, 633, 650, 659, 685, 699
statutes 101, 132–3
St Margaret's Day (20 July), music on, at QU 90–1, 730
St Martin's Day (Martinmas, 11 November), music on at CL 189
St Mary Magdalene, feast of (22 July), payment to minstrels on 69
St Mary the virgin, feasts of
conception (8 December), payment to minstrels on at KC 76
nativity (8 September), payment to minstrels on at KC 112
See also **Candlemas** *and* **Lady Day**
St Mary's Church, Great, Cambridge 166, 426, 433, 486, 503–4, 509, 514, 531, 561, 732, 759, 764, 779, 798, 810–11, 869
bell of 504
boy-bishop of 12
clerk of 12, 60
Easter observances at 67–9
gatherings for lights at 91
Hocktide observances at 50, 55, 60, 66, 89, 95–7, 104–5, 109–10, 114

St Mary's Church, Great *(cont)*
records of 735; churchwardens' accounts 89, 254, 664; expenses 4–7
stage in (for commencement) 232, 374, 376, 409, 507–8, 514, 531, 539, 811, 1225
tobacco prohibited in 503, 538
See also **dancers (players), parish; festivals; gatherers;** *and* **kings**
St Mary's Church, Little, Cambridge (originally St Peter's) 764
See also **dancers (players), parish; festivals;** *and* **gatherers**
St Mary's Hostel, Cambridge, dancers of 47
St Michael and All Angels, feast of *see* **Michaelmas**
St Michael's Church, Cambridge 332, 1002
St Nicholas' Day (6 December)
boy-bishop ceremonies at KC on 29–33, 44, 53–6, 61–2, 72, 81–8, 99–100, 105–8, 731, 756; at parish churches 12, 735; *see also* **boy-bishop**
feast on, at GH 198
music on: at GH 729; at KC 729
payments to minstrels on 31, 35, 52, 57, 63
St Paul's Cathedral, London 648, 650; deanship of 574
St Paul, Conversion of, feast of (25 January), entertainment on 75
St Peter ad vincula, feast of (Lammas Day, 1 August), payment to trumpeters on, at KC 558
St Stephen's Day (26 December)
music on, at PH 199, 729
payment to minstrels on, at KC 35, at PH 107
payments to waits on, at PH 16, 19–20, 24, 28–33, 37–8, 40–3, 46, 49, 51, 54, 67, 81, 88–92, 96–107, 114–20, 128, 168, 174
plays on, at KC 55, 61, 73
St Thomas the apostle, feast of (21 December), sermon on, against lords of misrule 486
St Thomas the martyr, feast of (Becket's Day, 29 December), entertainment on, at KC 47, 49, 68
gun shooting on, at KC 199
music on, at KC 36
St William's Hostel, Cambridge, performers of (?) 47
Salisbury, countess of *see* **Howard**, Catherine
– earl of *see* Patrons and Travelling Companies
Salter, Edmund, wait 698, 741, 744–5, 1002–3, 1008
saltings 732, 811
prohibited by the university 203; by the crown 259–60
fellows of SJ ask for suppression of 321
See also Appendix 12
Salvetti, Amerigo, Florentine ambassador 639, 667, 1251
Salviati, Leonardo, Italian playwright 893
Samson, ..., tailor 120
Sandifer, ..., workman 499–500
Sapientia Solomonis 208, 968, 982
satires 750–1, 765, 769–70, 797, 857, 972–3; *see also* Appendixes 4 & 5
Saye (Say), Thomas, mayor (1526–7) 99; wife of 99
scaffolds 424, 457
for commencement 542
for plays 145, 180, 230–1, 251, 465, 502, 514, 586, 620, 636, 666, 688–90, 717, 766, 875
Scaliger, Julius Caesar, humanist classical scholar 847
Scamler, ..., workman 499
Scarlet (Scarlett), Philip, stationer, churchwarden 215, 254, 1215
scenery 121–2, 128, 156, 190, 217, 220, 236, 719–20
materials for 113
scholars (learned men), as actors 244
scholars (members or junior members of the university in general) *see* **students**
scholars, foundation
as actors and producers of shows 721: at KC 50, 64; at QU 275; at TC 183, 355, 519
chapel services, duties at: at QU 29
election of, at SJ 535, 573

scholars *(cont)*
entertained at KC 32, 48, 58, 62–3
in disguisings at KC 47, 64
place and duties of, at royal visits 228, 232, 537–8, 586, 620
sabbath breaking by, at QU 683
scholars, poor *see* **sizars**
school, for music 610
schoolmasters in plays 855
schools, public, of Cambridge University 228, 621
Margaret Beaufort entertained at 80
yard of, as place of punishment 308–9, 361, 408–10, 491
Schute, Robert, recorder of Cambridge 263
Scotland 131, 637, 686; chancellor of 551
Scott (Scot), John, mayor (1584–5) 279
The Scourge of Simony see Parnassus **trilogy**
Scudamore, John, Viscount Scudamore of Sligo 637–40, 643 [*DNB*]
sculler, rhyming *see* **Taylor**, John
sculls 425
Scyros 509, 713, 719, 721, 775, 921–2, 953 974, 1237
seals 614, 621, 669, 680
of office 310, 545, 561–2
private 394
royal signet 646
the great seal 521, 665
Seamer, John, chapel musician 1003
seating
at commencement 507–8
at plays 234, 236, 500, 598, 620, 636, 717, 872–3
Seatree (Seatre, Setree), ..., musician 630, 652, 657, 668–70, 745–6, 1008, 1248, 1250; wife of 668–70, 1252
sedge, for stages 7, 177, 224, 228, 498, 530; *see also* **rushes**
Sekersteyn, John 5
Selby, William, gatherer 521
Selden, John, antiquary 863–4, 1259 [*DNB*]
Seneca, Lucius Annaeus, Roman playwright 119
plays performed at Cambridge 176? 208? 703, 846, 851–2, 966, 968–9, 1214, 1216
Senile Odium 882, 922–3, 976
Senilis Amor 923, 976, 1251
seniors *see under* **fellows**
sermons 198–200
against lords of misrule 486
against stage plays 247? 315–16, 382
before royalty, in Latin 230–2, 542
music after 173
townsmen complain of being abused in 382
servants 121, 193, 208, 215, 225, 365–6, 417, 499
as rioters at a play 407–8, 425, 466; as witnesses of riot 425, 430–5, 445–6, 465, 470, 478, 484–5, 491
entertainers' 52, 57
scholars', inventory of goods of 694
waits' 7, 12, 200, 668, 738, 741
See also **porters** *and* **royal household, members of**
Seton, Alexander, earl of Dunfermline, chancellor of Scotland 551
Setree *see* **Seatree**
Shakespeare (Shakspere), William, playwright xiv, 703–4, 713, 719, 851–2, 913, 984–5, 1227, 1237, 1247
Sharpelesse, William, wait's apprentice 611–13, 741, 1008
Sheffield (Sheffeeld), Lord *see* University Index *under* **Sheffield**, Edmund
sheriffs
ordered to cooperate with university authorities in regulating plays and shows 395–6, 645–6
procession of (?) 496
trumpeters of 632, 649
Sherman, Simon, treasurer of Corpus Christi guild 5
Shewster, Ann, wife of John Chapman 1003
shields (game) 202, 259
Shilborne, Thomas 498
shoes 147, 151, 171, 201, 294, 530, 673; golden 124, 127, 162, 197
pantofles 849

shoes *(cont)*
talaria 170
ties 530
velvet 163, 843
See also boots *and* buskins *under* **costume, articles of**
shooting 154, 199–200, 572
Short, William, tailor (?) 526
showmen 270, 486, 681, 727
shows, college 536, 709, 714, 811, 853–4, 868, 966–73, 975
at CH 192, 223, 251, 967, 970–1
at CL 849
at CC 273, 972
at JE 245, 357, 970–1, 973
at KC 283, 972
at PH 764–5, 850
at QU 210, 214
at SJ 132–3, 255–6, 353–4, 720, 851, 973
at TC 183, 187–92, 198–9, 202, 206, 209, 211–12, 246, 548, 720, 729, 774–5, 966–9, 971, 975; suppressed 844
students' conduct at, university decrees on 409–12
shows, parish 177, 200? 736
shows, professional
at KC 149
at Sturbridge Fair 727
members of SJ forbidden to frequent 101, 271
prohibited 276–7, 341, 348–9, 394–7, 645–6, 709
suppressed by university 486–7, 723: at Gog Magog Hills 291–3, 570–2; at fairs 417, 492, 521, 647
Shrewsbury, earl of *see* Patrons and Travelling Companies
Shrovetide
payment to trumpeters on Shrove Sunday, at QU 663
payments to waits at 99, 272, 330
plays during 587; at CH 178, 715; at KC 1214; at TC 610, 622
show one week before, at TC 548
town dinner on Shrove Tuesday 99
Sicelides, or *The Piscatory* 539, 756, 915, 923–4, 975
Sidney, Sir Philip 926 [*DNB*]
– Sir Robert, Viscount Lisle, later earl of Leicester 356, 805 [*DNB*]
Sidney Sussex College, Cambridge 708, 773; charter 773
See also **waits, Cambridge, gifts and payments to**
Sidney Sussex College, records of
account book 376, 381–4, 392–4, 398, 402, 406, 414–16, 420–3, 488–9, 495–6, 519, 525, 548, 555–60, 565, 569, 580, 585, 592–6, 601–4, 608, 618, 624–9, 633, 650–1, 656–9, 663, 674, 679, 685, 693–5, 699
sights *see* **shows**, professional
Silcocke, James, carpenter 263–4
Silva, Guzmán de *see* **Guzmán de Silva**
Silvanus 770, 924, 943, 947, 973, 1024
Silvia 764, 855, 938
Simeon, Joseph, playwright 941 [*DNB*]
Simon, gittern player 3, 1005, 1197
Simonds *see* **Symonds**
Simons *see* **Simeon**
singers 166; *see also* **musicians** *and* **players, college**
sizars, as actors 191, 634
Slegge (Slegg, Sleg), Edward, mayor (1528–9) 144
– Robert, victualler, constable, and jailer 427, 433–4, 437–8, 457–8, 463, 474, 478–9, 571, 1235
– Roger, mayor (1560–1, 1568–9, 1575–6, & 1584–5), son of Edward 216
Slyerly, Richard 80
Smart (Smarte), ..., porter of SJ (?) 431, 452, 477, 484–5, 1033–4, 1234
– Thomas, mayor (1611–12) 490
Smith (Smithe, Smyth, Smythe), ..., workman 499–500
– Andrew, wax chandler (?) 187, 215, 226
– Edward, cook 1230
– Hugh, 32

Smith *(cont)*
– Humphrey, merchant, of London 412
– John, notary 309? 326–7, 335
– Richard, linen draper, wife of 55
– Robert, father-in-law of Nicholas Prime 129
– Robert, musician 1008
– Robert, servant of Leonard Glascocke 492
– Robert, wait's apprentice, later wait 611–13, 698, 741, 1008
– Roger, mayor (1587–8) 322
– Samuel, hardwareman 500
– Thomas, mayor (1556–7) 130
Solymitana Clades *(The Destruction of Jerusalem)* 283, 286, 713, 720, 722, 754, 852, 938
Somerset, countess of *see* **Howard**, Frances
– duke of *see* Patrons and Travelling Companies
songs and singing 44, 76, 102, 567, 573, 613, 720–1, 742, 767
'And is it not Strange' (ballad) 871
'Bonny Lass' 870
'Bonny Nell' 866
'Fortune My Foe' 877
'Jane Shore' 868
mass 199
untitled 871
See also Appendix 15
Sons of Israel 5, 723
Sophocles, Greek playwright 119, 141, 851
plays performed at Cambridge 208? 235, 238, 703, 713, 719, 846, 876, 970
Sophomorus 932
Southampton, earl of *see* University Index *under* **Wriothesley** *and* Patrons and Travelling Companies *under* **Southampton**
Southampton, Hants 664
southerners 775
spectators 717
at university plays 315, 856, 859
number of 540
royalty as 587, 598
rude behaviour by, forbidden at commencements and plays 586, 620, 637, 666–7
sleep through a play 507
speeches of welcome
for Elizabeth I 227–8, 232–3, 242
for earl of Essex 356
for Prince Charles and Frederick V 505–11
for James I 535, 542, 588
satirized 869
Spirry, Thomas 606
sports *see* **games**
Springham, Matthew, merchant, of London 412
spurs 690
staffs *see* **rods, staffs, and wands**
Stag, Papaly, painter (?) 498, 1237
stage apparatus *see* **stage materials and apparatus**
stage directions 720–1, 811, 819
stage effects
lightning 179, 719–20, 756
rain 720
sound-effects 719
squibs 199, 720, 729
thunder *see* **thunder**
stage-houses 93, 143, 173, 198, 234, 305, 500, 717, 720–1
stage keepers 503, 538, 636, 719, 751, 754
brawl with spectators 289, 309, 361, 388–9, 407–9, 425–78, 483–5, 491–2
restrain disorderly spectators 360
townsmen hired as 430, 435, 444, 466, 719, 1234–5
stage keepers, costumes of 289, 719
bases, pair of 389
caps 444; steel 429, 440, 447–8, 456; nightcap 161
coats 432, 441, 452, 454
gowns 428, 447, 456, 460
harness 450, 457, 462
hat 444
helmets (headpieces) 427–8, 441, 444, 447, 450, 455, 483
jerkins 389, 437
scarves 389, 452

stage keepers, costumes of *(cont)*
suits 427–33, 437–40, 443–4, 448–50, 453–5, 486; for lottery 436, 732
vizards 289, 388–9, 460
weapons of 457; *see also* **weapons**
See also **costume, articles of** *and* **materials for costumes**
stage materials and apparatus 157, 288, 373–4, 711
crutches 678
cords and ropes 55, 116, 122, 143, 157–8, 199, 208, 261, 498, 500; knotted 678? whipcord 208
frames, painters' 530
glue 527
haircloth 358, 500
'heaven' 155, 174
hooks 150, 158, 211
hoops 180, 262
iron and ironwork 121, 162, 180, 500
ladders 154, 497
locks 180, 720
mats and matting 498–500, 508, 690
nails 55, 105, 121, 156, 173, 175, 180, 224–5, 264, 374, 498, 500, 527; tenterhooks (tenternails) 93, 208, 211; trashnails 208
paint 121, 692–3
paper 180, 191, 284, 498, 500
pulleys 498
reeds 344
splints 158, 197–8
staples 154 (for candlesticks), 497, 688
straps 157?
thread, for mending nets 284; packthread 122, 162, 208, 498, 500; *see also* **materials for costumes and plays**
tiles 175
wax 187, 226, 353 (for tables); *see also* **lights**
See also **rushes; scaffolds;** *and* **stages**
stages
at Royston 552
for commencement 232, 338, 507, 810–11
for music 338, 376, 732, 779
for punishment 457
in Great St Mary's Church 232, 374, 376, 409, 507–8, 514, 531, 539, 811
professional, in guild-hall 403
stages, college 717, 719, 853, 857, 859, 875
in CH hall 102, 105, 108
in CL hall 377, 530 (for rehearsals)
in JE hall 280, 517
in KC chapel 234–8, 718, 756
in KC hall 156, 213, 224–5, 234, 358, 523, 719, 756, 845
in QU hall 144–5, 607, 654, 678, 688–93, 717, 719–20, 766
in SJ hall 109–10, 115, 118, 122, 131–2, 159, 161, 195, 208
in TC hall 152, 154, 163, 208, 211, 221, 252, 261–2, 265, 314, 318, 373–4, 498–500, 502–3, 526–8, 530–1, 538, 542, 586, 598, 610, 617, 620, 636, 666, 717, 775, 849, 863
See also **theatres**
stairs *see* **steps and stairs;** *and* **ladders**
Standish, John, yeoman bedell 297–9
Stanton Butts, Camb 235
Staresmore (Stasmore), Thomas, chapel musician 957, 1003
statutes, college 712, 714, 722, 748, 856
GC 267, 754
KC 29, 755–6
PH 1197
QU 147, 205, 766, 768–9
SJ 101–2, 132–3, 320–1, 769
TC 209, 769, 774, 844
See also **Cambridge University Statutes**
Steeple Bumpstead, Essex 157–8
Stephens, John, poet and playwright 861 [*DNB*]
steps and stairs 121, 508, 717; *see also* **ladders**
Sterne, George, workman 261
Stevennage, ..., timber merchant 179
Stichus 186, 246, 967, 970, 989
Stocket, Lewis, surveyor of the office of works 234
stocks, for guns (or gowns?) 154
stocks, imprisonment in, for disorderly

stocks *(cont)*
conduct at plays 407, 409, 412, 457, 850
Stoicus Vapluans 561, 924–5, 975
stone throwing, as a sport, prohibited 399–400; *see also* **riots and rioting** *and under* **weapons**
Stow, John, chronicler 862, 1258 [*DNB*]
Strafford, earl of *see* University Index *under* **Wentworth**, Thomas
Straley, William, merchant, of London 412
Strange, Lord *see* Patrons and Travelling Companies
Stratford, William, player 553 [Nungezer]
Strong, John 89
Strylius (supposed) 989
Stuart, Ludovic, duke of Lennox and Richmond 507, 510–11 [*DNB*]; *see also* Patrons and Travelling Companies *under* **Lennox**
Stucly, ..., coachmaster (?) 678
students (members or junior members of the university)
as actors 232, 243, 346–7, 552, 638, 640, 667, 847, 856–7, 884; *see also* **comedies (plays, shows), college**
as playwrights 855, 858–60
factious behaviour of, on Ash Wednesday, forbidden 841
forbidden to attend public fairs, games, sports, and shows 266, 270–1, 349, 357, 645–7; but do so 325, 341–3, 362–3
Oxford men abuse Cambridge 867
pensioners 707; escort Elizabeth I to KC play 234
place and duties of, at royal visits 502, 537–8, 585–6, 620, 636; satirized 869–70
satirize townsmen in a play 377; and lawyers 541, 863–4, 874, 877
See also **bachelors of arts; bachelors of divinity; divinity, students of; fellow commoners;** *and* **sizars**
Sturbridge Fair 706, 797, 844, 1037
music at 106, 619, 635, 686
plays and shows at, discouraged or forbidden 340–3, 349, 844
showmen punished for frequenting 417, 487, 492, 521, 594, 647, 664–5, 723–7
tippling at, regulated by university 516
townsmen punished for processing to 279
trumpeting at 549, 576
VC's jurisdiction over 780–1
See also **lord of taps**
Suffolk, countess of *see* **Knyvett**, Catharine
– duchess of *see* Patrons and Travelling Companies
– duke of *see* Patrons and Travelling Companies
– earl of *see* University Index *under* **Howard**, Thomas *and* Patrons and Travelling Companies *under* **Suffolk**
Suffolk, county of 327, 333, 338
suits 314, 501, 530, 536, 672–3
Ipswichus' 678
Lord Fielding's 672–3, 685; *see also* **cloaks**
Mr Hastings' 685
parasite's 672–3
Tranio's 314
suppers
at SJ: time of 426; on 6 May 561
before, with, or after entertainment 40? 45, 48, 52, 85, 110, 231–33, 324, 507, 509, 667
for entertainers 8, 28–37, 111, 265, 275, 318, 353, 374, 678–9?
for noblemen 352
for playwright 284
surgeon, entertained at KC 88
surveyor, queen's, designs and oversees stage for *Aulularia* 234, 756
Susenbrotus (*Fortunia*) 714, 717, 861, 925, 975, 1242–3
Sussex, earl of *see* **Radcliffe**, Thomas
Suttell, ..., carpenter (?) 216
Sweden, king of *see* **Gustavus II Adolphus**
Sycophanta 889, 932, 974
Symonds (Simonds, Symondes), ..., tradesman 678
– John, servant of butler of KC 446; *see also* University Index
Synderton, William, mayor (1530–1) 103

taborers 44
Tailer *see* **Taylor**
Talbot, Alethea, countess of Arundel 540
– Elizabeth, countess of Henry Grey, earl of Kent 540
Tamburlane 882
Tarleton, Richard, comedian 876 [*DNB*]
Tarrarantantara turba 849, 886, 932–3, 973
tasker *see* **taxors**
taverns *see* **alehouses** *and* **inns**
Tawyer (Tawyar), Agatha, widow of William 694, 1009
– William, wait 611–15, 694, 741, 744, 1002, 1008–9
taxors 504
attempt to stop bear-baiting at Chesterton 297–301
regulate sale of beer at Sturbridge Fair 516
Taylor (Tailer, Tayler), ..., musician 1009
– Christopher, coal chandler 151
– John, the 'water-poet' 1247 [*DNB*]
– Joseph, player, of London 879 [Nungezer]
– Laurence, carpenter 156
– mistress 530
See also **Edmund** *and* **Roger**
Technogamia (Oxford) 861, 879–80, 882
tennis 811
tenterhooks, tenternails *see* nails *under* **stage materials and apparatus**
Terence (Publius Terentius Afer), Roman playwright 119, 778
plays performed at Cambridge 84, 88, 109, 151, 216? 221, 703, 711–12, 717, 759, 846, 852, 889, 964–5, 967, 969–70, 974
Terminus et Non Terminus 851, 886, 933, 973
Textor, Ravisius *see* **Ravisius Textor**
Thaxted, John, workman 261
Thaxted, Essex, hall at 725
Theano (supposed) 989
theatres 4, 717, 845
construction of 118, 121, 131, 148, 150, 154, 159, 161, 233–6, 275, 508–10, 527, 552, 689–92, 717
furniture for: benches (forms) 149, 156, 198, 233, 264, 275, 374, 690; canopies 224, 232, 526; chairs 198? 233, 717, 863
galleries in 373, 508, 689–92, 717
Great St Mary's Church, for commencement 507–11
JE hall 224
KC chapel 236–8; *see also* **King's College chapel**
KC hall 179, 193
PH hall 263–4
QU hall 149–50, 156, 158, 175, 182, 186; *see also* **Queens' College hall**
timber for 121, 131–2, 145, 149–50, 156–8, 179, 222, 236, 318, 352, 373–4, 498–501, 527, 530, 688–93
TC hall 162, 295; *see also* **Trinity College hall**
See also **stages, college**
Thebais 933, 969
Theobalds, Herts 598, 637
theologians
as playwrights 682
debate lawfulness of plays on Saturday evening 315–16
See also **divinity, students of**
Thersites 128? 965, 977, 983, 1205
Thetford, Norf 541
Thomas, painter 121
Thomson, John (?) tailor 83 [*CBD*]
Thornefe, ..., townsman 352
Thorpe (Thorp, Thorppe), John, pouch maker 83 [*CBD*]
– William, tradesman 152, 179, 226
thunder, as stage effect 179, 719–20, 756
barrel 128, 179, 719
Tillett, ..., tailor 485
– ..., tavern keeper 453
tilting, for anniversary of king's accession 515
Timon 940–1
Tiptoft (Typtot), John, Lord Tiptoft *see* Patrons and Travelling Companies
tiring houses 691–2, 717
Tixier, Jean *see* **Ravisius Textor**
tobacco 425, 857

tobacco *(cont)*
shops prohibited or restricted 538, 586, 597
use prohibited in public places during royal visits 409–10, 503, 620, 636–7, 666
Tompson, ..., mason 527
Tomson, Thomas, butcher 279
Tooley (Towley), Nicholas, player, of London 879 [Nungezer]
torches *see under* **lights**
tournaments 1228
prohibited 399–400, 810, 1226
Townesende, ..., shoemaker 178
townsmen
abuse university men 361
at plays and shows 378, 456, 477
behaviour of, at royal visit, satirized 869–70
recruited as stage keepers for college plays 435, 1234–5
See also **burgesses** *and* **corporation of Cambridge**
town treasurers' feast, music at 406
tradesmen
apothecaries 177, 354, 440
baker 485
barbers 7–9, 431, 443–4, 466, 478
beller 500
blacksmiths 156–7, 180; *see also* smiths
boatmen 80
bookbinders 466, 706
brewer 485
bricklayer 483, 500
butchers 279, 354
capper 487
carpenters 102, 108, 122, 129–30, 160–1, 173, 179, 193, 195, 207, 213, 251–2, 264–5, 275, 338, 351, 373, 376, 408–9, 497, 499, 530, 571, 677, 717
carriers 288, 373–4, 536, 571
carters 34, 445, 498–500
chamberlain, in an inn 327, 329, 333–4
chandlers 165, 188, 249, 655
cobbler 477
collier 405
cooks 17, 168, 466, 475, 480, 485, 682; *see also* **Maurice**
coopers 180, 215
craftsmen 550–1
drawers 453
fishmonger 533
glaziers 113, 155, 175, 217, 243, 256, 275, 318, 362, 546
goldsmiths 214
grocer 328–9, 334
innkeepers 403, 425, 430–1, 571, 740–1, 745
john-of-all-trades 678
joiners 407, 445, 501, 677–8
launderers 6–8, 203, 610
locksmiths 210, 226
manciples 202, 206, 209, 248, 250, 255, 261, 266
masons 373, 459, 476, 484, 546, 593
mat makers 498, 500
miller 41
painters 63–4, 121, 191, 202, 226, 246, 264, 356, 498, 500, 530–1, 660, 678, 719
paver 445
plumbers 254
sawyers 677
scrivener 324
seamstresses 432, 469
shoemakers 83, 149, 178, 225, 249, 501, 530
skinner 5
smiths 83, 157, 208, 497–8, 500–1, 593
stationers 180, 215, 706
tailors 54, 64, 81, 104, 167, 173, 185, 208, 288? 407–8, 484–5, 500, 513, 530, 706
trowellers 695
turf-cutters 7
upholsterer 499
vendors 780
victuallers 571, 706
waferer 6, 11–12, 249
tragedies, college 714, 851–4, 876, 964–70, 972–3
at CH 113, 178
at GC 267
at KC for Elizabeth I 229–44

tragedies, college *(cont)*
at QU 133–41, 147, 157, 175, 181–2, 186, 205
at SJ 115, 118–20, 132–3, 282–6, 308, 573–4, 722, 770, 847; inhibited by master 321
at TC 209, 211, 339, 355, 719; suppressed 844
Latin 231, 235, 668, 842, 849
propriety of Christians' acting in questioned 247
tragedies, professional *see* **plays, professional**
trapdoor, in Queens' College hall 690
La Trappolaria 750, 864, 903
treasurers, of the royal chamber, accounts of 802
– of town of Cambridge, accounts of 797; feast of 406
Treve, John 407
Trew (True), Simon, mayor (1536–7) 111, 144
trimmings for costumes
borders 123, 843
buttons, gold 501
finials 80
flaps 219
fringe, silk 123
guards and guarding 123, 126–7, 146–7, 160–1, 169, 189, 196, 208, 219–20, 294, 843
Trimpton, ..., workman (?) 500
Trinity College, Cambridge 153–4, 172, 199, 211, 222, 265, 323, 385, 388–9, 425–54, 460–2, 467–77, 480–3, 490, 497, 504–8, 526–8, 541–2, 569, 597, 620, 636, 641, 666, 700, 720, 729, 774–7
Christmas observances at 165, 187, 200, 731
choir of 732
comedy room in 714, 775, 991
garden of (Mr Thompson's) 425, 428, 434–63, 468–71, 476–85; wall, thrown down 459, 484; key to 450
music and musicians at 720, 730, 740–1; *see also* **entertainers (minstrels, performers), payments to** *and* **waits, Cambridge, gifts and payments to**
plays at or by students of 165, 169, 176, 192, 194, 200, 965–76, 988; at Royston 810; *see also* **plays, college**
repeating chamber in 519, 715, 775; *see also* tiring chamber
saltings at 996–9
shows at 183, 187–92, 198–9, 720, 729; *see also* **shows**, college
stage at 152–4, 162–3, 717
tiring chamber in 500, 527–8, 569, 620, 636, 666, 715, 775; *see also* repeating chamber
tower of, costumes stored in 294, 314; stones allegedly stored in for riot 425, 428, 433–41, 445–50, 462–3, 471
viols and strings, purchases of 810; *see also* **viols and viol players**
See also **waits, Cambridge, gifts and payments to** *and* **waits, travelling, payments to**
Trinity College chapel 539
epitaph in 850–1
keys to leads of 484
lights for 187
music in 384, 730, 810
nether chapel 154
perfumed for royal visit 526
stones allegedly stored on roof of, for riot 432, 441, 445, 469
vestry of 152
windows of, damaged in riot 483
Trinity College hall 198, 262, 428, 430, 434, 438, 440, 447, 453, 528, 597, 620, 636, 666, 715; illustrated 702
Christmas lord's procession to 200
glass of, replaced after plays 248, 252, 256, 285, 308, 331, 353
music in 345
perfumed for royal visit 526
plays in 187? 209, 429, 447, 453, 465, 481, 502–3, 538–44, 586–9, 597–8, 620–2,

Trinity College hall *(cont)*
636–43, 666–8, 700–1, 713–14, 717, 750, 756, 770, 775, 884
repaired after plays 248, 373
stages in 152, 716, 775
Trinity College, records of
buttery books 184, 188, 194, 209, 212, 269, 321–3
expense book 490, 497–501, 520
inventories 152–4, 169–72
junior bursar's accounts 176, 187–8, 198, 208–11, 221–5, 246–52, 256–68, 285, 294, 308, 314, 318–19, 323, 331, 373–4, 381, 527–8, 569, 576, 775–6
loose bill 496
miscellaneous anecdotes 496
receipt book 490, 496
response to parliamentary order 844
senior bursar's accounts 152, 162–3, 165, 183–91, 262, 285, 318, 325, 331, 345, 351–4, 359, 369, 381–4, 394, 414–20, 489, 519, 526–7, 548, 576, 693, 699
statutes 209
steward's books 165–9, 183, 202, 206–15, 222–5, 248–58, 263, 268, 273–5, 279–81, 285–8, 312, 319, 323–5, 331, 337, 345, 359, 374, 402, 420–1, 489–90, 520, 528, 548–9, 565, 576, 580–1, 633–4, 685–6, 696–9
Tower Book 294, 314
Trinity Hall, Cambridge 326, 706, 778
chapel 244; epitaph in 778
performers of 47
plays at 711, 964?; *see also* **plays, college**
waits, payments to 744; *see also* **waits, Cambridge, gifts and payments to**
Trinity Hall, records of
accounts 319–25, 331, 338, 345, 351, 369–76, 381–4, 392–4, 398, 402, 406, 414–17, 421–3, 490, 520, 528, 556, 560, 565, 570, 577, 581, 585, 593–6, 601, 605–8, 618, 625, 629, 634, 651, 656–9, 663, 674, 680, 686, 693, 696
receipt 651
Trinity Sunday (Sunday after Whitsunday)
music on, at TC 730
payments to waits on 206, 345, 739
Trinummus 225, 970
Trip, ..., workman 499
Troas 176, 211, 229, 966, 968, 1214, 1216
Troilus (supposed) 990
Trojan Women see Troas
Trott (Trot), Thomas, baker's son 459, 465, 475, 484–5
True *see* **Trew**
Trumbull, William, ambassador at Brussels 514–16 [*DNB*]
trumpeters and trumpeting 732–4
at a play 281
at Sturbridge Fair 549, 576
chancellor's 605, 616, 629–33, 635, 684
French 565, 602
noblemen's 90, 103, 163, 330, 344, 518, 524–5, 554, 558–9, 569, 575, 577, 579, 581, 583–4, 589–91, 593, 599–600, 602, 605–6, 608–9, 616–17, 653, 657, 662, 685–6, 797
noise of 381, 489, 576, 580
of Royal Navy 524
SJ's, at royal visit 505, 509
sheriff's 496, 617, 624, 632, 648
See also **Biam; lord of taps**; *and* Patrons and Travelling Companies
trumpeters, payments to 710, 730
by CH 336, 392, 563, 567, 574, 582, 594, 605, 623, 629, 670, 674; at commencement 343, 683
by CL 557, 574, 577, 582, 589–90, 594, 599, 605, 615, 629, 652, 670, 675; at Christmas 370
by CC 393, 400, 546, 553, 557, 563, 578, 594, 652, 684; at Christmas 368
by EM 615, 623, 630, 648, 653, 661, 684, 694; at commencement 627; at royal visit 493
by JE 616, 653, 657, 671; at commencement 606
by KC 78, 105, 283, 330, 337, 344, 358, 368, 370, 375, 380, 383, 393, 398, 405–6, 414,

trumpeters, payments to *(cont)*
416, 419, 421, 423, 488, 517–18, 523–4, 547, 554, 557–8, 564, 575, 579, 583–4, 595, 600, 606, 616, 627, 631, 648, 653, 657; at Christmas 125, 373, 391; at fair time 406; at royal visit 493, 590–1
by KH 76, 105, 330
by PH 419, 518, 524, 547, 554, 558, 564, 575–6, 591, 600, 648, 654, 662, 676, 684, 687, 695; on Gunpowder Conspiracy Day 401
by QU 331, 337, 494, 518, 524–5, 555, 558–9, 568, 579–80, 591–2, 600, 607, 617, 624, 627–8, 632, 648–9, 654, 658, 662–3, 672; at Christmas 284; at commencement 654, 695; on Gunpowder Conspiracy Day 595, 658;
by SC 608, 632, 655–6, 659, 663
by SJ 398, 402, 495, 518; at Christmas 284, 331; on St John's Day 391
by SS 381, 414, 416, 488–9, 496, 519, 525, 555, 565, 569, 593, 596, 651, 773
by town of Cambridge 89–90, 103, 163, 226, 385, 490, 570, 577, 585, 593–4, 597, 635, 680, 686, 697; on St Bartholomew's Day 577; at Commencement 602; at royal visit 281, 609
by TC 184, 325, 337, 345, 359, 384, 420–1, 489, 520, 549, 565, 576, 580–1, 633, 685, 696; at Christmas 331
by university 403, 635
Trumpington Gates, church outside *see* **St Mary's Church, Little**
trunks *see* **chests**
tumblers 266, 273; prohibited 399–400
Turberville, George, poet 852 [*DNB*]
Turner, John, musician 745, 1009
tutors, college
as playwrights 860
ordered to pay their pupils' fines for attending unlawful games and shows 271
tutor accompanies pupil to games at Gog Magog Hills 572
tutor discourages pupil from playing a woman's part 544; sub-tutor refuses to do so 543
See also Appendixes 12 *and* 14
Twelfth Day (Epiphany, 6 January)
entertainment on: at KC 32–3, 78; at KH 37, 59; at QU 150?
gun shooting and sermon on, at KC 200
payments to waits and other minstrels on: at KC 52, 56, 82, 330; at KH 8
plays after, at SJ 133
Twelfth Night (Epiphany Eve)
feast on, at KC 185
music on, at KC 36, 39, 472
payment to waits on, at QU 185
play on, at KC 37, 49
show on, at TC 183
Twelfthtide (Epiphany season)
lottery during, at SJ 436, 732
music during, at KH 28
performance during, at KC 47
plays during 715, at SJ 287–8, 712
town feast during 263
Twells (Twelves), Robert, mayor (1634–5, 1642–3, 1645–6, & 1646–7) 678 [Cooper]
– William 428, 434, 438, 458, 479
Typtot *see* **Tiptoft**
Tysetone, Leonard, locksmith 210–11

Udall, Nicholas, playwright 230–1, 237, 703, 712–13, 970, 979, 1226 [*DNB*]
undergraduates *see* **students**
university church *see* **St Mary's Church, Great**
University Hall *see* **Clare College**
University of Cambridge *see* **Cambridge University**
The University Pedlar *see* ***The Conceited Pedlar***

Valetudinarium 925–6, 944, 961–2, 976, 1253
Vaughan, mistress, caterer (?) 678–9
Vaux, William, Lord Vaux *see* Patrons and Travelling Companies

Ventres (Ventresse), Peter, tailor 121, 151, 163
Vere, John de, earl of Oxford (d 1513) *see* Patrons and Travelling Companies
See also University Index *under* **Vere**
Verily *see* ***Re Vera***
Versipellis 934, 944, 959–60, 976, 1249
vestments, liturgical *see* **church vestments**
Vetule, Margaret 145
Vicars (Vikares, Vikers), Francis, mason (?) 428, 434, 437, 458–9, 469, 475, 479, 484
– Thomas, minstrel 737, 1009
vice-chamberlain, royal 345–6
vice-chancellor, of Cambridge University 779–82
as playwright 286
authority of, defied by players at Chesterton 340–3
chamber of 359, 364
Christmas lords to be approved by 203, 731
collects money for plays to entertain James I 550–1, 565–7
consulted by chancellor about visit of Elizabeth I 227
disputes jurisdiction with mayor 708
hangs himself when his college's play fails to please Charles I 641–3
in Corpus Christi procession 733
judges disputes involving university waits 206, 327–9, 332–3
letters 133–41, 227–8, 247, 269–71, 288–93, 295–7, 304–5, 340–3, 346–8, 550–2, 625–6, 641–3, 790–4
licenses lord of taps 310, 561–2; and university waits 545, 599, 742, 745
neglects to send chancellor account of royal visit 515
orders students not to attend public games and shows 271–2; empowered to regulate games and shows 276–7, 347–9, 645–7; suppresses them at Gog Magog Hills 570–3; forbids players to play in town 403, 552–3, 797, 984
place and duties of, at royal visits 232, 234, 503–11; behaviour of, at royal visit, criticized 872–3
punishes bachelor of arts for abusing mayor of Cambridge in a play 308; butchers for going with music to Sturbridge Fair 279; college fellow accused of adultery 363–7; MA for riotous conduct at a play 308; and for preaching against plays on Saturday evenings 315–16; rioters at university plays 359–62, 378–9, 407–12; showman for holding unauthorized games 570–2; townsman for holding a bear-baiting 362–3; undergraduates for throwing stones at a play 308–9, and for abusing the mayor 382
refuses chancellor's request to punish stagers of controversial play 133–41; to let players perform 290, 625–6; to prepare English plays for Elizabeth I 346–7
urges undergraduate to act a woman's part 543
Vice-Chancellors' Letters (VCL) 790–4
Victoria 926
victories, celebrated 106, 130
Vikares, Vikers *see* **Vicars**
Ville-aux-Clercs, ..., French ambassador 596, 598
viols and viol players 354, 519–20, 526, 744–5, 1016–23, 1027
at a play 207
Cambridge wait's 203, 694
mending of 351, 394, 420, 526, 1016
music books for 1018–22
strings for 354, 359, 369, 394, 414, 417, 420, 489, 497, 810, 1016–23
Virgil (Publius Vergilius Maro), Roman poet 119, 237, 847, 852
– Polydore, historian 486
Volpone 984–6
Vyller, Robert, viol player (?) 1009

Wade, John, carpenter 338, 376
waits, Cambridge 704, 738–46
appointment of 176–7, 210, 253

waits, Cambridge *(cont)*
as actors 189, 241
as entertainers 732
boys, employment of 141, 742; *see also* **boys**
collars (chains) of 74, 172–3, 210, 223, 226, 253–4, 279, 696, 738, 740, 744
deaths of 613; from plague 199; inventories at 203, 610, 694, 742
escort mayor in civic processions 733
escort men of SJ down river on 6 May 561
masters of 611–12, 738–46, 821; mistress of 611, 740–1, *see also* **Prime**, Joan
named in documents 85, 148, 176, 206–7, 250–1, 253, 328–9, 332–5, 611–15, 668–71
old 155
performances by: at plays and shows 106–7, 184, 187–8, 202, 212, 221, 278, 720, 742, 744; at proclamation of James I 391–2; in the morning 742; on feast days 729–30, 733; *see also* **musicians**
Prime's men distinguished from town waits 199–200, 739
travelling 75, 744, 882; summoned back to town for royal visit 227
wages, negotiation of 227, 733, 742–4; voided 581, 742–3
widow, maintenance of 612, 739
See also **livery**

waits, Cambridge, gifts and payments to
by CH 102–13, 117, 120, 124, 128, 142, 144, 148, 155, 164, 167, 173, 178, 185, 188, 193–4, 204, 207, 245, 260–6, 272, 277–81, 286, 305–6, 313, 317–24, 329, 336, 343, 349–51, 357, 367, 370–2, 375, 379, 383, 390, 392, 397, 400, 404, 413, 415, 421, 487, 492, 516, 521, 545, 553, 556, 562, 567, 574, 577, 582, 589, 594, 599, 602, 615, 623, 626, 629, 647, 652, 656–7, 660, 670, 674, 683? 743–4, 748
by CL 164, 167? 174, 179, 185, 189, 193, 195, 201, 266, 272–3, 277, 280, 282, 286, 293, 305–6, 310–11, 317–22, 330, 336, 343, 350–1, 357, 367, 370, 372, 375, 379, 383, 390, 393, 397, 400, 404, 413, 415, 418, 720, 739, 743
by CC 38, 41–2, 87–120, 125–31, 144, 167, 179, 195, 201, 204, 210, 216, 223, 245–60, 274, 278, 280, 282, 287, 293, 306, 310, 317, 322, 324, 330, 336, 343, 350, 352, 357, 368, 370, 372, 375, 379, 383, 390, 393, 397, 400, 404, 413, 415, 418, 422, 487, 490, 516, 522, 546, 553, 557, 563, 567, 574, 578, 582, 590, 594, 599, 602, 605, 615, 623, 626, 630, 648, 652, 657, 661, 670, 675, 683, 687, 694, 697, 739–43, 751, 1203
by EM 370, 372, 393, 397, 400, 405, 413, 415, 418, 422, 487, 493, 517, 522, 546, 553, 557, 567, 575, 630, 743
by Great St Mary's Church 664
by JE 223, 245–64, 268, 272, 274, 278, 280, 283, 287, 293, 305–13, 317–24, 330, 336, 344, 350, 352, 357, 368, 370, 372, 375, 379, 383, 391, 397, 401, 405, 413, 415, 418, 422, 487, 493, 517, 523, 546, 554, 557, 567, 575, 579, 583, 590, 595, 599, 603, 606, 616, 623, 627, 631, 648, 653, 657, 662, 671, 675, 684, 687, 694, 697, 743, 755
by KC 34–9, 44, 49–50, 54, 59, 61–70, 73, 76, 81–90, 99, 112, 125, 142, 149, 164, 185, 189, 201, 205, 210, 217, 224, 245, 248, 252–64, 268, 272, 274, 278, 281, 283, 287, 293, 306–13, 317–24, 330, 336, 344, 350, 352, 358, 368, 373, 375, 380, 383, 391, 401, 405, 413, 416, 419, 422, 488, 493–4, 517, 523–4, 547, 554, 557–8, 563–4, 575, 579, 583, 590, 595, 600, 603, 606, 616, 623, 627, 631, 648–9, 653–4, 657, 662, 671, 675–6, 684, 687, 697, 743
by KH 6, 13–19, 24–31, 78, 80, 86–92, 100–1, 118, 125, 743
by MG 274, 306–7, 313, 317, 320, 376, 380, 383, 391, 393, 401, 743, 763
by Margaret Beaufort 80
by PB 258, 263, 763–4
by PH 16–21, 24, 28–33, 37, 42, 142, 144, 149, 205, 217, 224, 245, 250, 255–64,

waits, Cambridge *(cont)*
268, 272, 274, 278, 281–7, 293, 306–25, 330, 337, 344, 350–3, 358, 368, 371, 376, 380, 384, 391, 394, 401, 414–19, 423, 488, 494, 518, 524, 547, 555, 558, 564, 568, 575, 584, 591, 595, 600, 604, 617, 624, 632, 649, 652, 654, 658, 662, 671, 676, 684, 687, 694, 697, 743, 764
by QU 185, 265, 273, 275, 281, 307, 318, 320, 337, 353, 592, 595, 601, 604, 739, 742, 766
by SC 584, 592, 596, 601, 604, 608, 617, 624, 628, 632, 650, 655, 658, 663, 674, 679, 685, 693, 695, 699, 743, 768
by SJ 109, 113, 118, 122, 126, 143, 159, 165, 168, 202, 206–7, 218, 246–52, 256–65, 275, 293, 307, 358, 369, 371, 373, 376, 380, 384, 391–2, 394, 398, 401–2, 406, 414, 416, 419, 423, 493, 495, 518, 525, 547–8, 555, 559, 564, 568–9, 576, 580, 585, 592, 596, 601, 604, 608, 618, 624, 628, 633, 650, 659, 685, 739–40, 743, 769
by SS 376, 381, 384, 392, 394, 398, 402, 406, 414, 416, 420, 423, 488, 495, 519, 525? 555, 559–60, 569, 580, 585, 592–3, 596, 601, 604, 608, 618, 624–5, 628–9, 633, 650–1, 656, 659, 663, 674, 679, 685, 693, 695, 744, 773
by town of Cambridge 129–30, 155, 246, 249, 263, 376–7, 381, 384, 392, 395, 415, 490, 532, 635, 651, 656, 659, 664, 680, 686, 696, 699; for Reach Fair 424, 549, 581, 585, 597, 602, 609, 619, 629, 635, 652, 656, 659, 674, 680, 686, 696, 700, 734; for Sturbridge Fair 619, 635, 686; for treasurer's feast 406; stopped 581; *see also* **Gibbons**, William
by TC 152, 184, 188, 202, 206, 208, 212, 222, 250, 253, 258, 262–3, 268, 273, 275, 279, 281, 285, 288, 323, 325, 337, 345, 359, 374, 402, 421, 526, 548, 569, 576, 744, 774
by TH 319–21, 323–5, 331, 338, 345, 351, 354, 359, 369, 371, 374, 376, 381, 384, 392, 394, 398, 402, 406, 414, 417, 421, 423, 490, 501, 520, 528, 549, 556, 560, 565, 570, 577, 581, 585, 593, 596, 601, 605, 608, 618, 625, 629, 634, 651, 656, 659, 663, 674, 680, 686, 693, 696, 744
for *Ignoramus* 530
See also Appendix 14
waits, travelling 704, 710, 734, 797–8
servant of 7, 10
See also **entertainers; minstrels; musicians; performers**; *and* Patrons and Travelling Companies
waits, travelling, payments to
by CH 155, 164, 167, 173, 178, 210, 563
by CL 629
by EM 626
by KC 217, 323
by SS 420, 496, 519, 525, 548, 556, 559, 565, 569
by town of Cambridge 116, 166
by TC 337, 359, 374, 402, 489–90, 520, 549, 634, 686, 696, 699
Walden *see* **Saffron Walden**
Walden, Lady *see* **Home**, Elizabeth
Waldstein, Baron 850–1, 1256
Wales *see* Patrons and Travelling Companies
Walker, Richard, chamberlain of the Falcon 327–9, 334, 1225
Waller, ..., carpenter 215, 284
Wallis (Wallys), Edward, widow of 407 [Gray p 29]
– Stephen, joiner (?) 224
– William, son of Edward 407
Walthamstow, Essex 328
Wandlebury Ring, Camb 728
entertainments at 727
Ward (Warde), Jarmin, tenant of Lawson the barber, father-in-law of Daniel Boyes 430, 435, 443–4, 457, 466, 1031, 1235
– Nicholas, glazier 362
– Thomas, lion keeper 664–5
Ware, Herts
materials brought from, for TC play 500
showman of, punished for making shows at Gog Magog Hills 570–2
See also Patrons and Travelling Companies

Warne, William, townsman, keeper of the booth of the lord of taps 516
Warren, John, vintner 354
Warwick, earl of *see* **Dudley**, John; University Index *under* **Dudley**, Ambrose *and* **Rich**, Robert (2); *and* Patrons and Travelling Companies *under* **Warwick**
Warwickshire 644
watchmen and watching 373–4, 405, 499–500, 526, 719
Waters, Thomas, tailor (?) 179
Watson, ..., musician 207, 739, 1009, 1214
– John, lion keeper 664–5
– Simon, stationer 180, 1210
– Thomas, carpenter (?) 261, 265, 1218
– Thomas, playwright 938–9
Wayghts, ..., workman 500
weapons 388, 427, 434, 436, 441, 449, 454, 456, 462, 465, 477
bars or pieces of iron 434, 437, 452, 459–61, 467, 473–5, 477, 482
bills 200
bricks and brickbats 434, 441, 476, 491
cannon 496
clubs and clubmen 309, 360, 388–9, 426–8, 430, 432–7, 439, 441–85
coal rakes 434, 437, 460–2, 473, 477, 482
cudgels and cudgelling 309, 448, 456, 644
daggers 434, 436–8, 448, 454, 465, 477
knife 642
links and torches 426–9, 433–43, 447–56, 460–76, 481–3
staffs, stage keepers' 309, 433, 439
stakes and sticks 456, 463, 467, 469, 475
stones and stonethrowers 309, 360–1, 385–8, 407–11, 425–58, 462–6, 468–77, 483–5, 491–2
swords 360–1, 385, 388–9, 427–8, 432–7, 439, 446–52, 456–68, 472–7, 481–3
tiles 361
truncheons 463, 476
See also **arms and armour**
Webster, John, drawer at Tillett's 453, 465, 1033
Wedder, Stephen, townsman 83
Welch, Thomas, messenger of the royal chamber 664
Welshe, ..., chandler 188
Western, William, merchant, of London 412
Westminster, Midd 303, 642, 1228
dean of 232, 855
palace of (Whitehall) 396, 625, 646, 1241, 1260
Westminster Abbey, prebend of 642
Westminster School 982
Wetenhall, John, merchant, of London 412
Whaley (Whaleye, Whaly), Thomas, host of the Sun 430, 440, 457–9, 462–3, 469, 473, 475–6, 478, 484, 571, 1033
Wharton, ..., timber merchant (?) 412
Whetly, William, merchant, of London 412
whipping, of undergraduates for rioting at plays 308–9, 361, 408–12, 451, 455–6, 491–2; for rude behaviour there 586
of waits at Oxford (alleged) 328, 334
Whitehall 396, 625, 646, 1241, 1260
White Horse Inn, Cambridge 708; *see also* **Crowfoote**, Thomas
Whiteway, William, diarist 641
Whitsunday (Pentecost, 50th day after Easter)
games projected for, at Gog Magog Hills 270
parish lord visits CH during week of 178
payments to minstrels: at KC, on the eve 45; to king's trumpeters on the day 375; at KH, during the week 7
Whyrte, Christopher, carpenter (?) 149
Whyte, Rowland, correspondent 356
Wighton *see* **Wyghton**
wigs 162, 197, 220, 314, 518, 607, 719, 859
furies' 220
silk 160, 171, 183
woman's 179, 190
Wilby (Wilbye), John, musician 498–9, 704, 1011, 1237 [*New Grove*]

Wilkin, ..., carter 445
Wilkinson (Wilkynson), Thomas (?) musician 417, 420, 489, 1011, 1233, 1236 [*New Grove*, Payne]
– Thomas, butcher 279
Williams *see* **Willyams**
Williamson, Laurence, wait 148, 739, 1009, 1208
Willimott, Willmott *see* **Wilmott**
wills 812
of John Faune 173, 799
of Nicholas Prime 129
of Simonds D'Ewes 806
Willyams (Williams), Richard, musician, claiming to be lord of taps 680–1, 734, 1009
Wilmott (Willimott, Willmott, Wilmot, Wilmote), Mary, wife of Stephen 610–12, 614–15, 742, 744, 1010, 1214
– Stephen, musician 526, 545, 549–50, 569, 576, 600, 603, 606, 610–14, 738, 741–2, 744–5, 1002–3, 1005, 1007–10, 1239, 1246
Wilson, Arthur, playwright 1259
– Robert, playwright 852 [*DNB*]
Windebank (Windebanke), Sir Francis, secretary of state 397 [*DNB*]
Windsor, Henry, Lord Windsor of Stanwell 328, 1003
Wine, Beer, and Ale 927
Winge, ..., paver 445, 1031
Winghall, ..., servant to Fogge Newton, provost of KC 455
Winning of an Hold 199, 967
Winscall, John, servant of Richard Senhouse 425, 435, 457
Winwood, Sir Ralph, diplomat 1238 [*DNB*]
Wodrofe (Woodrofe, Woodroufe, Wooroofe), Edward, cobbler (?), son of the cobbler by the Sun tavern 459, 468, 473, 476–7, 483–4
Wolley (Wooley, Woolley, Woolly), John 407
Wolsey, Thomas, cardinal archbishop of York 842 [*DNB*]
women 198, 227, 1241
boys or men dressed as 668; objections to 543–4, 819
costumes for 204
in sheriff's procession (?) 496
roles of, acted by men 374
widows, of waits 202, 612, 739–42, 744–5
wives of mayor and aldermen satirized in play 377; in a ballad 870
Wood, Anthony, Oxford antiquary and biographer 933, 1214
Woodro(u)fe *see* **Wodrofe**
Woodstock, Oxf 861, 879
Wooley, Woolley, Woolly *see* **Wolley**
Wooroofe *see* **Wodrofe**
Worcester (Wurciter), earl of *see* Patrons and Travelling Companies
Work for Cutlers 927
Work for Jupiter *see* ***Gigantomachia***
workmen 129, 215, 252, 265, 284, 288, 358, 373, 455, 499–500, 527, 551, 609, 676; *see also* **tradesmen**
Worth, Edward, puppet player 487, 521
Wortwall, ..., townsman 82
wounds and wounding *see* **bloodshed** *and* **mayhem**
Wrenham, John, informer 1244
wrestling, as a sport 572
Wright, Francis, joiner 677–8
Wurciter, earl of *see* Patrons and Travelling Companies *under* **Worcester**
Wyghton (Wighton), John, mayor (1477–9 & 1489–90) 69 [*CBD*]
Wykylwod, Henry de 4
Wylford, ..., townswoman, Christmas lady 83, 736 [*CBD*]
Wylhameson, Nicholas, shoemaker 83 [*CBD*]

Yaxley, John, host of the Rose, mayor (1599–1600) 377–8, 1231
York, duchess (lady) of *see* Patrons and Travelling Companies
– duke of *see* **Richard** *and* Patrons and Travelling Companies
York, Yorks 701, 705

Yorkshiremen 464
young men, as actors 173; *see also* students
youths, as actors 668
as dancers 735
See also **boys**

Ypocrisis see Hypocrisis

Zelotypus 928, 944, 950–1, 974
Zeno sive Ambitio Infelix 941
Ziegler, Hieronymus, humanist playwright 703, 965, 979

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